# METALSMITH

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EXHIBITION IN PRINT 2003

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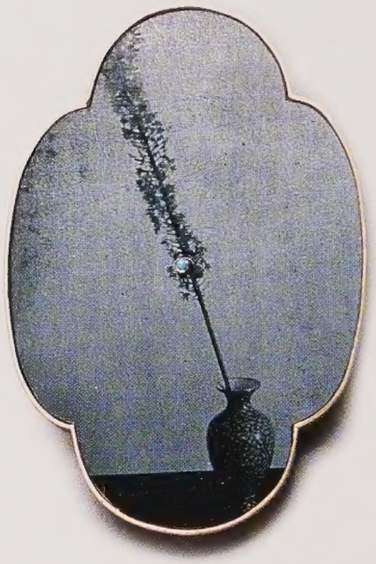
## Curated Exhibition in Print

Contemporary Enamel



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*Brooch*, photo etching on zinc, silver, gold, turquoise

# EXHIBITION IN PRINT 2003

METALSMITH

METALSMITH VOL 23 N0 4

# Curated Exhibition in Print
## Contemporary Enamel

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**cover**
Jessica Calderwood
*Organ II* (detail), 2002
enamel, copper, colored pencil
20 x 8 x 8"
Photo: Michael Lundgren

# Capturing The Sublime: The Enamels of Marilyn Druin

June 15, 2003 through January 11, 2004

*Capturing The Sublime: The Enamels of Marilyn Druin* showcases the remarkable work of Marilyn Druin, jeweler and enamelist. Druin was recognized for her mastery of *basse-taille* and *cloisonné* enameling, these most challenging of enamel techniques, as well as her ability to coax a rainbow of subtle colors through multiple firings in a kiln.

The exhibition features over thirty pieces of Marilyn Druin's work, spanning three decades, and includes enameled silver pieces from early in her career, as well as the last piece she completed before her death in 2001. Other objects included in the memorial retrospective are on loan from private collectors throughout Europe and the United States, as well as from the Smithsonian's Renwick Gallery permanent collection.

*Capturing the Sublime: The Enamels of Marilyn Druin* will be on view in the Contemporary Craft Gallery, first floor, North Wing.

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FROM THE EDITOR

# SUZANNE RAMLJAK

Our annual *Exhibition in Print*, which alternates between curated and juried issues, was established to provide a survey of recent developments within metalsmithing. This year's *EiP* on contemporary enamel, curated by Gretchen Goss and Maria Phillips, offers both an overview and appraisal of this dynamic metals sector.

The guest curators, accomplished enamelists in their own right, set out to find work "that reinterprets or exceeds traditional enameling approaches," and to "uncover artists who challenge and expose new and alternative applications of the medium." In their quest for exceptional enamel, they studied the work of several hundred artists from around the world. Their search yielded many engaging examples that serve to expand our definition of the field.

As the curators acknowledge, the popularity of enamel has wavered over its centuries-old history. Ironically, enamel's prime virtue—its potential for juicy color and sumptuous surfaces—proved to be a liability during much of the twentieth-century. In an era that valued pure form and difficult art, enamelwork was often found guilty of being merely pretty or too eager to please. Although visually enticing, many of the works exhibited here subvert the stereotype of enamel as an art of surface decoration and obsessive technique. A case in point is Jessica Calderwood's *Organ II* (on our cover), consisting of a sculptural volume with suggestive imagery rendered in a painterly fashion.

Encompassing vessels, wall pieces, freestanding sculpture, installation, and jewelry, the curators' selection reveals that the ancient practice of enameling has indeed come of age as a vital, expressive medium. It is a pleasure to be able to share the excitement of the discipline on the pages of this magazine . . .

SR


# METALSMITH

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**Editor** Suzanne Ramljak
**Graphic Design** Catherine Jacobi, Ted Studios, Inc.
**Production Coordinator** Dana Singer

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SNAG/Metalsmith Business Office
4513 Lincoln Avenue, Suite 213
Lisle, Illinois 60532-1290
(630) 852-METL (6385), FAX (630) 241-0142
info@snagmetalsmith.org

Claims for missing issues are accepted only if received within three months.

**Executive Director**
Dana Singer
2275 Amigo Drive
Missoula, Montana 59808
(406) 728 -5248 FAX (406) 728-2729
DSinger@SNAGmetalsmith.org

**Advertising**
Jean Azzato
16 Dunbar Court
Bedminster, New Jersey 07921
(908) 901-9767 FAX (908) 901-0770
metalsmithads@aol.com

**Editorial**
Suzanne Ramljak
22 Rockwell Road
Bethel, Connecticut 06801
(203) 792-5599 FAX (203) 792-5588
metalsmitheditor@aol.com

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# Enamel: A Current Perspective

*by Gretchen Goss and Maria Phillips*

Enameling, like other mediums in the vast world of art, has seen ebbs and tides of production, enthusiasm, and admiration. We proposed this exhibition on the premise that enamel has experienced renewed interest and growth since the mid-1990s. When considering current cultural conditions affecting art, economy, and technology, it is surprising, even to us devotees, that a strong interest in enameling persists. Enamel has survived, and at times thrived, since it's ancient beginnings, despite the meager support it has received through the formal avenues of education, museums, and the marketplace. Enamelists' devotion to their craft has no doubt contributed to the endurance of the medium through history.

This *Exhibition in Print* examines an array of current works in enamel, assembled from a broad call for entries and through our personal knowledge of work seen in exhibitions, publications, educational venues, and the craft and art marketplace. We have selected works in which enamel is an integral element that reinterprets or exceeds traditional enameling approaches. We have discovered a number of new artists with similar concerns, who are generating challenging and stimulating work.

After the mid-twentieth-century surge of interest in enameling, noted in the essay here by Toni Greenbaum, three departments devoted to the medium emerged in higher education: Kent State University (KSU), San Diego State University (SDSU), and The Cleveland Institute of Art (CIA). State and government cuts to education in the mid-1980s struck a great blow to the field, with significant reductions to the programs at KSU and SDSU; the already small number of artists able to focus on enamel within a broader formal art education was reduced to the bare minimum. CIA remains the only department with an entire curriculum, facility, and faculty devoted to the study of enameling. There are, however, many notable artists teaching enameling in jewelry and metals programs in the U.S. and abroad, many of whom are included in this exhibition. Unfortunately, the depth and breadth of investigation into enamel is limited in comparison to the ever-increasing techniques of the jewelry and metals disciplines.

This void in higher education affects the ability of the field to grow within the broader scope of the art world. It also accounts for the high percentage of practitioners who have excellent technical skills, but make work that seems to exist outside of any visible concern for art theory and practice in the last half century. At the same time, we found a strong base of activity in enamel, with definite influences and trends paralleling contemporary art and craft issues. We also witnessed highly skilled enamelists who hold true to traditional process and values, while continuing to make new and pertinent pieces.

Through this search we found specific trends, centers of activity, and various techniques in use. Jewelry comprised close to half of the work submitted for consideration and more than half of our selections. All other formats, including wall pieces, sculpture, and vessels, composed the other half of the entries, with the majority in wall-based pieces. CIA, KSU, and SDSU continue to have an influence, considering the number of enamelists from those regions or holding degrees from the programs. Seattle and the Northwest region, and the New York/New Jersey region, also support a great amount of activity. Out of several hundred artists, we only received 38 international submissions. Unfortunately, we did not reach many of the international artists who practice throughout Europe and Asia; notably absent were Japanese enamelists. Of the international work reviewed, that from England, Germany and Israel appears to be the most consistent and advanced.

Insofar as techniques being practiced, cloisonné still reigns in the traditional category, and is found

predominantly in the jewelry format. We were, however, disappointed to find that many of the forms, images, and patterns we viewed were rather antiquated. Despite these observations, leaders in the field are producing work that is arguably outstanding in its traditional mastery and technical feats. While Marilyn Druin's work remains loyal to its lineage, her pieces transcend any time frame due to a exceptional comprehension of the medium. Her combination of cloisonné and basse-taille produces an intrinsic depth through intricately layered and embellished surfaces. Harlan Butt demonstrates virtuosity over his materials by fusing metalsmithing and enameling techniques into a coherent language. Through the vessel form, Butt captures and contains moments of our daily existence. Valeri Timofeev suspends enamel and consistently astounds the viewer through his command of the plique-à-jour process.

With its origins in fifteenth-century Limoges, France, and having quickly spread throughout Europe, the process of painted enamel continues to intrigue artists whose work traverses different historical, cultural, and technical strategies. JoAnn Tanzer, an important and influential artist in the San Diego area and the first American to be included in The Limoges Museum of Art, pushes the medium through large, abstract, painterly pieces, which incorporate contemporary applications of industrial enamel products and sgraffito on steel panels. Enlisting similar materials and techniques, Helen Elliot's fluid color fields defy opacity, producing layers that are simultaneously absorbent and reflective, reminiscent of Mark Rothko's and Joan Mitchell's paintings. In contrast, Keith Lewis's images are more closely related to historical miniature portraits executed in the Limoges technique. In the style of ancient frescoes, the enameled images reside as gemstones in elaborate filigree- and pearl-encrusted settings. Blatantly seductive, the pieces draw the viewer in to be confronted and humored by their sexual references.

In eighteenth-century England, the industrial application of "transfer printing" was developed as a means of commercializing and expediting traditional enameling procedures. This process has evolved to the current technology of ceramic decals. Elizabeth Turrell has revived the decal process through research at the University of the West of England at Bristol. She curated the exhibition "Print on Enamel," and has conducted numerous workshops that introduce ceramists, printmakers, metalsmiths, and enamelists to the exploration of decals. Embracing this process, Kathleen Browne appropriates historical portraiture while introducing humorous, if not ill-starred, images from the 1950s. By elevating this commercial-industrial output to the status of a "jewel," Browne is in effect commenting and challenging current constructs of value and preciousness. For printmakers Kate Ward Terry and Margaret Kimura, the technology to produce the decals is closely aligned to their own processes, and has allowed them to explore imagemaking, color, and surface texture in an entirely new medium. The work of Morgan Brig, Browne, and Turrell reveal the minimal influence of digital technology on the medium.

Imagery from nature has been an enduring element of art, serving as a source of inspiration and engagement. The unique beauty belonging to the natural world enchanted Fabergé, Lalique, Bates, Winter, Drerup, and Miller. Creating work that was either representational or abstract, each artist managed to explore nature's innumerable characteristics. This appreciation and interpretation continues to be visible in the work of many of our selected artists. Employing the process of champleve, Michal Bar-on's grave wreaths expose the contradiction of beauty and pain associated with death; beneath a fabricated arrangement of flowers resides a cluster of thorn-like forms destined to mar and imprint the ground below. Proving to be both compelling and moving, Bar-on's wreaths serve as a platform to address current social and cultural concerns. Linda Darty draws inspiration from foliage in her immediate surroundings, as well as her intuitive response to the natural occurances yielded in the firing process. Marjorie Simon's botanicals convert realistic forms into unique interpretations through the processes of origami and kirigami. Repetition, a dominant characteristic of nature, proves to be an engaging stratagem for many practitioners. Jacqueline Ryan reinterprets natural configurations through the repetition of geometric shapes. Generating seductive surfaces and forms, her jewelry solicits interaction from both the wearer and viewer. Indirectly referencing nature, Sarah Turner's blossom composition introduces a unique presentation of the wearable object. Exploiting form, pattern, and repetition, Turner probes the essence of identity within a mass. As the individual pieces are removed from the whole, do they obtain a level of individuality or does the collective structure begin to disintegrate?

Trained as a painter, Jamie Bennett has returned to more direct painterly applications of enamel, evident in his neckpiece, *Florilegium*. Rather than striving for the botanically correct, Bennett is "more interested in the liberty I have to concoct and unravel whatever I work from, for the sake of maximizing a willfully emblematic object." While Bennett strives to make nature resonate through the transcendent capability of ornament, David Freda mimics inhabitants of the natural realm, occasionally altering their inherent physical traits, producing jewelry pieces that are at once beautiful and disturbing. His technical accomplishment of *en ronde bosse* on cast surfaces is commendable.

Many artists addressed the inherent fragility of enamel. Within a collection of delicate objects, Bettina Dittlmann references both the wearable and the natural. Encrusted with a sugar coating of enamel, the objects are enticing, yet seem precarious as wearables. Dittlmann's interest resides in breaking and pushing the laws of the enamel, even if it proves to be a futile pursuit. Meanwhile, her densely enameled wire and garnet brooches appear sound and impervious to the process endured for their completion. By recreating paper-thin floral elements, Lydia Gerbig-Fast achieves a sensual and temporal semblance of the ancient Mediterranean artifacts she references. Hye-young Suh simulates the forms and colors of sea life and allows the enamel to separate and crack, exposing copper and achieving a physical layer of depth and time in her surfaces. In contrast to this pursuit of fragility, John Iversen relies on the physical strength of the glass as the sole structure of his pieces. His bold and saturated works invite and disclose the adroit accomplishment of its maker, achieving a backless and solid plane of enamel that is simultaneously astonishing and deceptive.

"Simply sifting" might be the process of the age, the new millennium. There is a recognized trend towards enamel as pure color, not unlike patina. Due to the overwhelming presence of this simple and direct application, we have included several artists who employ enamel in a manner that advances it beyond the traditional and functional items of the past. The resulting work is extremely diverse and provocative. Sarah Krisher's brooches overlap pierced planes in congruous color fields; upon closer inspection her alternating surface textures complement and fascinate. Jan Baum elicits a sense of place and time by lightly dusting and under-firing her enameled brooches. Echoing one another, decorative exterior forms function as containers, protecting the delicate steel filigree that inhabits the interior. Through varied surface applications, Ester Knobel's work communicates a sense of pathos. Sparse and over-fired enamel bears witness to the state of decline in her neckpiece *Garland*, while the densely layered enamel appears burdensome in her series of knitted brooches. Devices such as these that subvert, embrace, and exaggerate enamel's inherent qualities allow the field to move beyond the traditional interpretations and assumptions about the medium.

Surprisingly few artists applied enamels to three-dimensional forms, most likely a result of the skill required. Jessica Calderwood's forms feign anatomical structures, whose integrated imagery alludes to visceral and emotive inquiry. June Schwarcz's vessels are an endless source of inspiration, consistently inventive and contemporary. Johan Van Aswegen's cast cocktail ring of skulls humorously exaggerates the notion of the gemstone, whereas his tube-twig forms are somber and graceful. Veleta Vancza assumes a much larger pursuit and exploration of enameling as an art form through the format of installation. A collection of amorphous forms saturated with brilliant colors, it investigates an interesting combination of relief, color interaction, and the spatial relationship of installation.

After viewing thousands of pieces by several hundred artists, we have confirmed our initial premise: there is a renewed and rejuvenated interest in enamel. We are enthusiastic about our selections and observations of the different approaches being pursued. As enamelists, we sought to uncover artists who challenge and expose new and alternative applications of the medium. Furthermore, there is evidence of a real knowledge of current art and craft concerns. It is obvious that the field of enamel resides in two intersecting arenas: that of decoration and function and that of fine art. There is strength in both directions and an auspicious future for this ancient enduring medium. ⧗

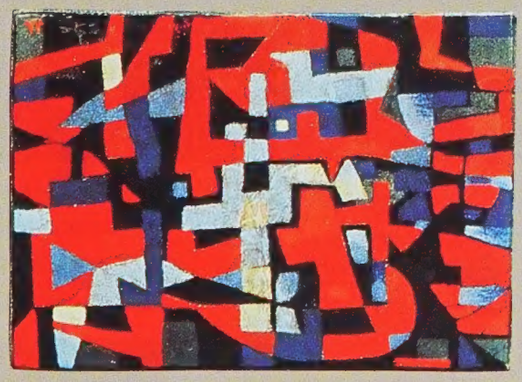
**Gretchen Goss** is associate professor and department head of enameling at the Cleveland Institute of Art, where she has taught enameling for fourteen years. Her work has been exhibited nationally and internationally, and she has taught workshops throughout the country and in the U.K.

**Maria Phillips** is a visiting faculty member at the University of Washington, Seattle, and has conducted workshops at several other universities. She is the recipient of a Warhol Foundation Visiting Artist Grant at the Penland School of Crafts, and was an Artist in Residence at the John Michael Kohler Arts Center.

# Scratching the Surface: American Enameling in the Mid-Twentieth Century

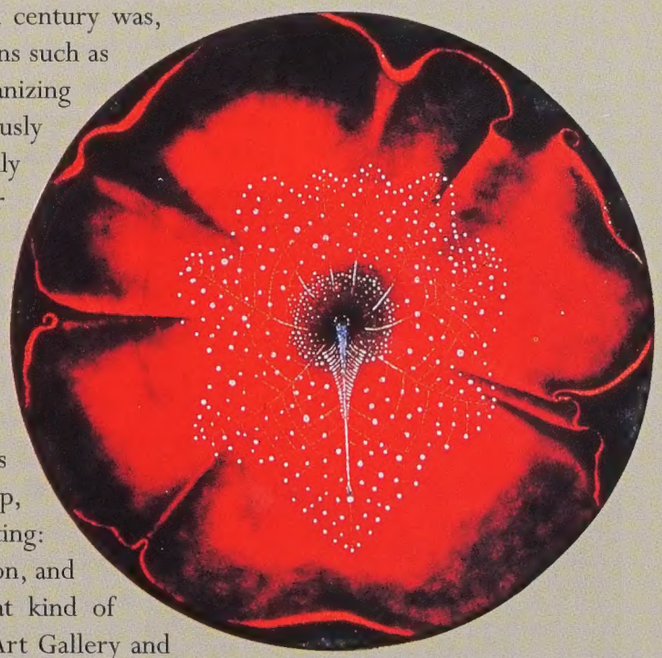
*by Toni Greenbaum*

The recent exhibition, "Metal Under Glass," at the Southwest Missouri State University, exemplifies some of the ways in which studio enameling, a craft "tenaciously tied to its traditional skills and interpretations,"[1] has changed since the mid-twentieth century. "There is ample evidence of a desire in recent enameling," writes Glen R. Brown, in his review of the exhibition, "to transcend traditional conceptions of the medium, to abandon the purely decorative and technically proficient in pursuit of less exhausted possibilities..."[2] In addition to an increased emphasis on theoretical discourse, the most significant of these possibilities is concern for the underlying form of the piece. With few exceptions, beginning in the late 1950s, this was not always the case.



Arthur Ames
*Red and Blue Fugue* (panel), 1959
enamel on metal
Photo courtesy American Craft Council

Although expert enamelists from the 1930s through the mid-1950s adhered to the principles and practices of modern aesthetics, they regarded enamel primarily as surface decoration, without full consideration of the object beneath. Enameling was for the most part a two-dimensional, painterly expression, equally akin to glaze on ceramic as paint on metal. Several ceramists, including Thelma Frazier Winter, Franz Bergmann, Win Ng, and F. Carlton Ball also did enamels. Annual ceramics exhibitions, such as The Ceramics National Exhibition at the Everson Museum of Art in Syracuse, New York, and the Wichita Art Association's Decorative Art Ceramics Exhibition, included enamels. Virtuoso enamelist Karl Drerup lamented this fact, stating: "I...would like to see enamels far more related to metal craft than to that of the ceramist."[3] The mid-twentieth century was, nonetheless, a period of heightened activity for enameling, with institutions such as the University of Pittsburgh in 1950 and Cooper Union in 1954 organizing enamels exhibitions that included contemporary work. It was an enormously popular craft and ran the gamut from brilliant to banal. Addressing not only the quality, but the quantity of enamelwork, Thomas S. Tibbs, then director of New York's Museum of Contemporary Crafts, in his catalogue entry for the museum's 1959 exhibition, "Enamels," referred to it as "...something of a phenomenon."[4] Unfortunately, the requisite skill was too often lacking.



Kenneth Bates
*Plate*, 1950
enamel on copper
Photo courtesy American Craft Council

Due to the commercialization and availability of small, inexpensive kilns and kits, along with excellent how-to books by Kenneth F. Bates, Edward Winter and Oppi Untracht, enameling was one of the most popular crafts practiced by home hobbyists in the 1950s. Master enamelists such as Drerup, Bates, and Jean Ames bemoaned the situation, with Bates emphatically stating: "I do think that the results of the 'play-at-it' hobbyist deserve condemnation, and that as time goes on our art jurors are attempting to discourage that kind of approach."[5] Eleanor Roberts, acting curator of education at the St. Paul Art Gallery and School of Art, in her overview of its 1959 "Fiber, Clay and Metal" exhibition at the gallery, wrote: "The most disappointing entries were the enamels, which were of such uniformly poor quality that the jurors had to rely upon invited work to fill this...niche." Amateur enthusiasm served a purpose,

H. Edward Winter
*Vegetabilis* (panel), ca. 1947
enamel on metal
Collection Everson Museum of Art, Syracuse, N.Y.; Gift of Ferro Enamel Corporation, Cleveland, OH
Photo: William H. Allen, courtesy American Craft Council

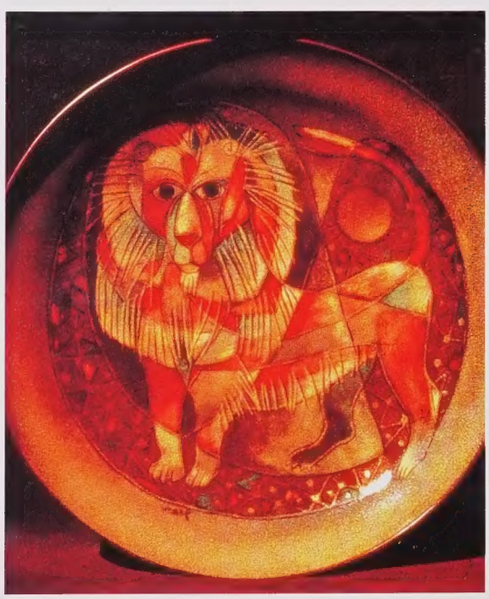
nonetheless, as illustrated by Jean Ames's comment decrying the burgeoning growth of post-World War II enamelwork as "rampant and vulgar," while at the same time taking heart in the "sponsorship and pride in the finer achievements" that such interest fomented.[7]

All of the historic techniques were explored—cloisonné, champlevé, baisse-taille, grisaille, Limoges, plique-à-jour, encrusté and en résille. To these were added dry inlay, sgraffito, slush, and the incorporation of firescale, burnout, and oxidation. Enamelists used not only copper, silver, and gold as foundations for color, but steel, iron and even aluminum. Some experimented with repoussé and hammered, crushed, and patinated copper

Karl Drerup
*Legend* (triptych), ca. 1958
enamel on steel
Photo: Oswald Werner, courtesy American Craft Council

grounds. Others investigated large-scale architectural applications, such as murals. Occasionally they combined both. "Perhaps the most important development [of mid-century crafts]," wrote Hedy Backlin, curator of decorative arts at the Cooper Union Museum, in New York City, in her review of "Enamels," "is the entrance of enamels into the architectural field."[8] As a frequent art juror, Drerup held distinct opinions about the state of contemporary enameling and was no fan of its architectural application. "Enamels are an intimate medium," he stated, "and to conceive of enamels as large decorations is unthinkable, unless we...invent something new and get away from these flat-looking sprayed pieces that are being put out in the name of so-called architectural enamels."[9]

Jean Ames
*Lion* (plate), ca. 1954
enamel on copper
Photo courtesy American Craft Council



Shortly after the turn of the twentieth century, enameling, which had come in and out of favor since the sixth century B.C., became somewhat dormant in the United States, save for a few small Arts and Crafts studios. It gained momentum during the 1930s, due, for the most part, to Bates, Drerup, and Winter. Cleveland, Ohio, home to Bates and Winter, in addition to such stellar practitioners as Doris Hall, Kalman Kubinyi, Mary Ellen McDermott, Charles Bartley Jeffrey, Mildred Watkins, John Puskas, Fern Cole and John Paul Miller, was, at that time, perhaps the most important center for enameling in the United States.

Cleveland's leadership in enameling was due to two men: William Mathewson Milliken, then director of the Cleveland Museum of Art, and Kenneth F. Bates, who taught design and later enameling at the Cleveland Institute of Art. During 1930 and1931, Milliken acquired part of the Guelph Treasure, a remarkable collection of early medieval cloisonné, champlevé, and goldsmithing.

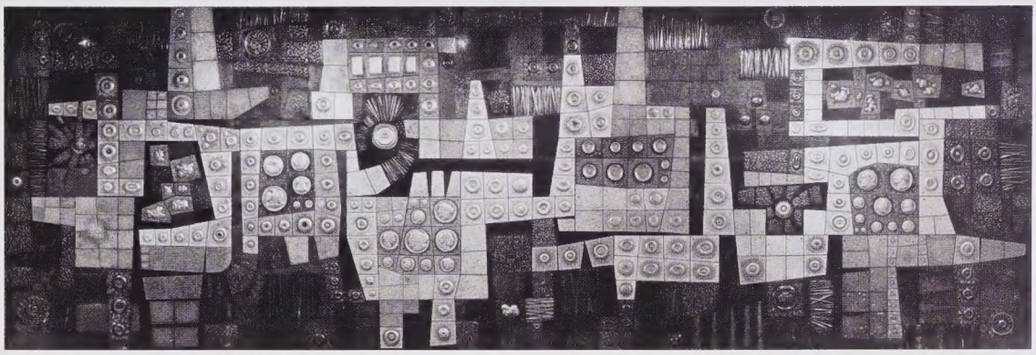
Kenneth F. Bates, who was born in North Scituate, Massachusetts, in 1904, had studied enameling with Arts and Crafts master Laurin A. Martin in Boston in 1924. Soon after he went to Fontainebleau, France, to study with Claude Lemuenier. In 1927 Bates was hired as an instructor of design at the Cleveland Institute (then School) of Art. The following year, he traveled to Paris, where he was inspired by the medieval enamels at the Cluny Museum and the Louvre, along with an exhibition of Byzantine cloisonné at the Musée des Arts Décoratifs. When he returned to Cleveland, Bates "decided to take up the study and production of enameling as a life work."[10] Bates's style most often reflected botanical motifs. An amateur botanist, he considered flower and plant life "[a world of] magical enchantment ...of...undeniable value to the designer....".[11] His early work was soft and organic, while his later output displayed broken, dislocated, and faceted surfaces and eventually collage and assemblage, incorporating found objects within the enameled surface.[12] Due to his authority, Bates received the appellation Dean of American Enamelists in 1987.

One of Bates's most successful students was Edward Winter, who, although merely four years his junior, studied design under him at the Cleveland Institute of Art. Winter, a native of Pasadena, California, who attended the school from 1926-1930, would also teach there, and in fact taught the first enamels course in 1935. From 1930 to 1931, Winter studied at the Kunstgewerbeschule in Vienna with Josef Hoffmann. Although his original focus was to be pottery and sculpture, Winter became enthralled with enamels and upon his return to Cleveland

decided to devote his life to expanding the craft's parameters. Unlike Bates, whose output centered on small domestic objects, Winter, along with his wife, Thelma Frazier Winter, whom he married in 1939, produced not only household items, which were sold through department stores and specialty shops from coast to coast, but also large-scale indoor and outdoor architectural murals, using copper, steel, and later aluminum as a base. Winter used airbrushing to achieve a fuzzy, softened surface for his abstracted natural shapes, as well as painting and even dripping or pouring.[13] An empirical worker, he took advantage of break-ups, speckles, and other textural incidents, sometimes melting glass balls, rods, or strings into the enamel surface.[14]

Pockets of activity flourished throughout the country, especially in California, where makers worked independently, without institutional affiliation. These included Jean Ames and her husband Arthur, Franz Bergmann, Dextra and Charles Frankel, Barney Reid, JoAnn Tanzer, June Schwarcz, and Ellamarie and Jackson Woolley. Talented practitioners working in other parts of the country at the same time were far too numerous to mention. Other enamelists of note, however, include Margret Craver in Boston; in New York, Earl Pardon in Saratoga Springs and Paul Hultberg in Stony Point; Hortense B. Isenberg and Oppi Untracht in New York City; Virgil Cantini in Pittsburgh; Virginia Dudley in Rising Fawn, Georgia; Dorothy Sturm in Memphis; Joseph Tripetti in Center Tuftonboro, New Hampshire; Mildred Lee Ball in Winston-Salem, North Carolina; and Mary Kretsinger in Emporia, Kansas.

Karl Drerup was, perhaps, the most delicately romantic enamelist of the era. Born in Germany, he had been trained as a painter there as well as in Italy, where he also learned ceramics, creating them for his own amusement after coming to the United States and settling in Rockville Centre, New York, in 1937. He hoped to make a living from pottery, but soon turned to enamel instead, because it was far less expensive to produce. Having no prior experience with the technique, Drerup was completely self-taught. In 1945 he relocated to Thornton, New Hampshire, where he became active in the League of New Hampshire Craftsmen, a seminal American crafts society. Drerup's enamels are closest to traditional painting, particularly that of the Northern Renaissance, of any mid-twentieth century enamelist. He especially admired Pieter Bruegel's distribution of light and dark and adapted, for enamels, his method of underpainting tonalities to achieve pictorial structure. Drerup held several of his contemporaries in high esteem, particularly admiring John Paul Miller's jewelry, calling it "probably one of the highest attainments in enameling art,"[15] as well as panels by West Coast couples Jean and Arthur Ames and Ellamarie and Jackson Woolley.



Jackson and Ellamarie Woolley
*Variations on a Gold Theme Mural*, 1965
enameled copper and textured and patinated copper
Installation: First National Bank of San Diego
Photo: Professional Photographic Services, San Diego, CA, courtesy American Craft Council

The Ameses, painters who specialized in murals made from ceramic mosaics, were, in fact, first inspired to try enameling after viewing an exhibition of Drerup's work at Scripps College in Claremont, California, in 1940. According to Jean Ames, "[M]aterial, kilns, and methods were then unknown in California."[16] When Arthur returned home after serving in World War II, they began experimenting with jewelers' enamel in a small kiln, built for them by a ceramist friend. Like Drerup, their manner of working was slow and based upon the deliberate buildup of transparent over opaque enamel. The couple worked both together and individually. Jean's style, inextricably linked to subject matter—angels, sprites, and "enchanted" birds and beasts—was delicate and ephemeral, while Arthur's was bold and abstract.

June Schwarcz
*Bowl*, 1960s
enamel on copper, electroformed
Photo courtesy American Craft Council

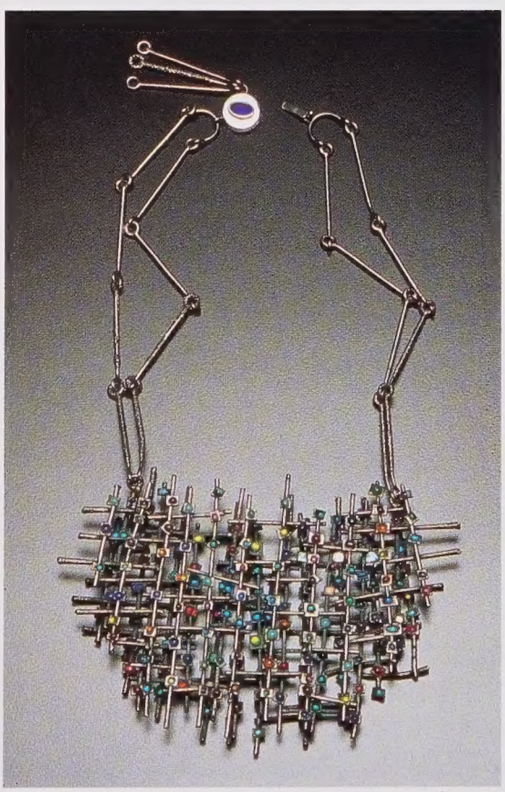
Like the Ameses, Ellamarie and Jackson Woolley were introduced to enameling at Scripps College, where they met while pursuing graduate degrees in art. They became fascinated with the technique after viewing a demonstration at the school in 1947. Since there were no courses offered, the Woolleys taught themselves, aided eventually by *Enameling:*

**clockwise from above**
Earl Pardon
*Necklace*, ca. 1952
enamel on silver, silver
Collection Montreal Museum of Fine Arts, Liliane and David M. Stewart Collection
Photo: Giles Rivest

John Paul Miller
*Moth* (pendant/brooch), 1978
18k gold, enamel
Photo: Amos Chan

Earl Pardon
*Necklace*, ca. 1965
enamel on silver, silver
Collection Montreal Museum of Fine Arts, Liliane and David M. Stewart Collection
Photo: Giles Rivest

*Principles and Practice*. They perceived enamel's potential and became determined to make a living through the craft. During this period they created more than 5,000 household items such as ashtrays, bowls, platters, and boxes. Prominent makers in the San Diego area, they were founding members of Allied Craftsmen of San Diego, a group with whom they exhibited. In the late 1950s the Woolleys began working on a larger scale, making framed square panels of multiple enameled units which fit together like jigsaw puzzles. The work became increasingly more three-dimensional, involving sculptural repoussé and eventually folded and hammered copper; transparent enamel was used to allow the form to be prominent, a harbinger of contemporary methodology. By the early 1960s they turned to huge architectural commissions that include a twelve-by-thirty-six foot exterior mural of partially enameled and partially patinated hammered and textured copper, over the main entrance of the First National Bank of San Diego. By the end of the decade Jackson had abandoned enamel on copper for industrial materials such as wood, masonite, and plastics, while Ellamarie continued to use the technique. By the 1970s, however, she combined it with wood, polyester resin, and even fiber. Both ultimately adopted completely nonrepresentational styles, Jackson finding inspiration in waterfront detritus—parts of ships and machinery—as well as constructivist sculpture, Ellamarie in traffic and commercial signage and "street furniture" such as lampposts and fire alarm boxes.[17]



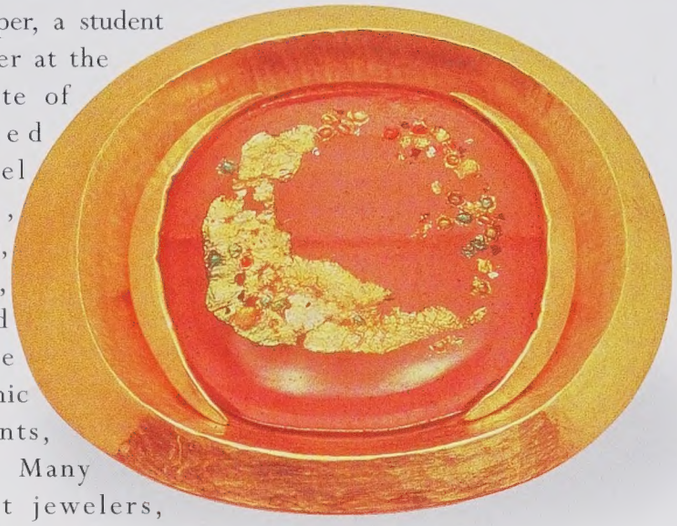
June Schwarcz was another artist who, like the Woolleys, pushed enamel far beyond what was thought possible at the time. She began enameling in the early 1950s while a young housewife in her native Denver, encouraged by friends who had taken a course taught by a student of Kenneth Bates at the Denver Art Museum. Schwarcz's reference was, like the Woolleys, Bates's invaluable technical book. Although her early works were traditional—enamel on simple, spun copper vessels—this changed dramatically when she moved to Sausalito, California, in the mid-1950s, where she became enamored of the local terrain. While others were using enamel in a painterly fashion on symmetrical containers, Schwarcz sought irregular shapes and highly textured surfaces, informed by the natural formations that surrounded her. She wished to express the very essence of crusty marine life, craggy rock erosions, and organic vegetation. To achieve the desired form, she would cut the copper with shears or a motorized saw, or forge the metal on a rudimentary wooden stump. She employed baisse-taille, for which she is best known, but also used cloisonné and plique-à-jour, as well as experimenting with added adulterants such as sand, clay slip, and/or thin metal wires. Later, she employed electroforming to achieve roughness, along with etching and engraving. Both the interior and exterior of the bowls were enameled, each often completely opposite in character. Later in her career, she would enamel only the interior, keeping it smooth, while plating, patinating, or otherwise treating the outside to render it raw. By the 1980s Schwarcz's love of textiles dominated her aesthetic. Ethnic costume and contemporary basketry, as well as fabrics by Japanese designers Issey Miyake and Junichi Arai, provided inspiration. She pleated and folded copper foil, which she would often "sew" with copper wire, then electroplate and enamel. At the age of eighty-four, Schwarcz is still working and is, in fact, represented in the *Exhibition in Print*.[18]

Not unlike June Schwarcz, Dorothy Sturm single-handedly invented an unorthodox vocabulary for enamelwork. In the early 1950s, while a part-time art instructor at the Memphis Academy of Arts in Memphis, Tennessee, she discovered some antique enamels in the school's attic and became intrigued with the medium.[19] Her propensity for collage led her to fuse enamel with sizable portions of found glass shards onto a copper base, allowing the batch to randomly combine, crackle, and craze. The abundant, uncontrolled effects created results reminiscent of Abstract Expressionist painting; and, although, other enamelists might have worked in a similar manner, few achieved Sturm's luscious, avant-garde results.

Jewelry played a major role in the history of

mid-twentieth-century enamelwork. While Eleanor Roberts criticized enamels in general, in her *Craft Horizons* article on "Fiber, Clay and Metal," she praised the jewelry: "Failures in larger pieces of enamels submitted did not extend to the use of enamels in jewelry.... Here enamels were handled superbly....".[20] Yet there is hardly any evidence of wearable pieces by Bates, the Ameses, Schwarcz, or Sturm. The Winters and Woolleys did produce some pendants, brooches, earrings, and cufflinks, possibly due to their salability, rather than a commitment to the jewelry format. Drerup made jewelry that was marketed, along with his tabletop objects, through Georg Jensen. *Enameling: Principles and Practice*, however, illustrates jewelry by only three enamelists: Mildred Watkins, Virgil Cantini, and William DeHart, and other books from the period show equally few. In the literature at least, vessels, plates, and panels were clearly emphasized over wearables. There was, nonetheless, remarkable jewelry being made.

John Paul Miller, who learned enameling from Kenneth Bates, used cloisonné enamel on gold to create gorgeous pendants that depict sea urchins, insects, and birds. In the late 1940s Miller began intensive studies into ancient Etruscan granulation that he combined with enamel to create some of the most technically proficient jewelry ever made. Margret Craver also experimented with a historical method: en résille, an obscure seventeenth-century technique originating in France, with few extant examples, whereby small enameled metal bits "float" upon a transparent surface of rock crystal or clear enamel. Earl Pardon produced jewelry that spanned styles as diverse as whimsical Paul Klee-like chimeras and tiny geometric units "punctuated" with enamel dots. In the late 1970s William Harper, a student of Bates and Miller at the Cleveland Institute of Art, combined cloisonné enamel with gold, semiprecious stones, baroque pearls, shells, and found objects to create powerful, talismanic brooches, pendants, and neckpieces. Many other prominent jewelers, although not specializing in enamelwork per se, incorporated enameled jewelry into their oeuvres. These included Imogene Geiling and merry renk in San Francisco; Adda Husted-Anderson and Fred Farr in New York City; Miyé Matsukada in Boston; Ronald Hayes Pearson in Rochester; and Ruth Penington in Seattle.



Margret Craver
*Enclosion Pin*, 1967
en résille enamel, 18k gold
Photo: Amos Chan

This *Exhibition in Print* shows a wealth of contemporary enamelwork. Other than a general adherence to basic techniques and methods, however, this fine display, for the most part, does not appear to possess any direct causal relationship with the pioneers working fifty years ago. Contemporary studio enamelists working in the United States have created some of the medium's most exciting results to date. Those visionaries from the mid-twentieth century must be credited with refocusing attention upon the art and inaugurating an enameling Renaissance in America, one that has led to the stunning work being done today. ⧗

**Toni Greenbaum** is a New York City-based art historian, specializing in twentieth-century jewelry and metalwork.

William Harper
*Transfigured Mystery* (pin), ca. 1978
gold and silver cloisonné enamel on copper, sterling silver, 14k and 24k gold, copper, pearls, plastic
Photo: Amos Chan

1 Kathleen Browne, "The Stigma of Beauty," in *Metal Under Glass* (exh. cat., Springfield, MO: Southwest Missouri State University, Art and Design Gallery, 2002), 13.
2 Glen R. Brown, "Metal Under Glass" (review), *Metalsmith* 22 (fall 2002), 49.
3 Oppi Untracht, "Karl Drerup: Enamelist" (interview), *Craft Horizons* 17 (January-February 1957), 15.
4 Thomas S. Tibbs, "Introduction" in *Enamels* (exh. cat., New York: Museum of Contemporary Crafts,1959), 6.
5 Kenneth F. Bates, *The Enamelist* (Cleveland: World Publishing, 1967), xiii.
6 Eleanor Roberts, "Fiber, Clay, Metal," *Craft Horizons* 20 (January-February 1960), 19.
7 Jean Ames, "Jean and Arthur Ames, Artist-Craftsmen of California, A Personal Narrative," *American Artist* 19 (December 1955), 58.
8 Hedy Backlin, "Contemporary Enamels: A National Survey," *Craft Horizons* 19, (November-December 1959), 33.
9 Untracht, 15.
10 Kenneth F. Bates, *Enameling Principles and Practice* (Cleveland: World Publishing, second edition, 1951), 19.
11 Bates, overleaf.
12 Mel Someroski, "Introduction" in *The Cleveland Enamelists*, 1930-1955 (exh. cat., Kent, OH: Kent State University School of Art Gallery, 1988), 14.
13 Ibid., 15.
14 "Edward Winter Opens Up New Decorative Vistas," *American Artist* 11 (September 1947), 39.
15 Untracht, 15.
16 Ames, 19.
17 For an valuable account of Ellamarie and Jackson Woolley, see Susan Peterson, "Ellamarie and Jackson Woolley," *Craft Horizons* 32 (June 1972), 16-19.
18 For an excellent account of June Schwarcz, see Lisa Hammel, "June Schwarcz: Enamelist," *American Craft* 41 (October-November 1981), 18-21.
19 Karen Blockman and Kathleen Doyle, "Master Metalsmith, Dorothy Sturm," *Metalsmith* 3 (summer 1983), 10.
20 Roberts, 19.

**PAMELA ARGENTIERI** CLEVELAND HEIGHTS, OHIO

My work in jewelry presents the challenge to create shaped canvases on which an image can exist and then abstract through pattern and color. The uniqueness and range of color that can be developed is a constant adventure for me.

The objects serve as icons of nature and remind us of the value of beauty in our lives. By creating a wearable piece of art, I am able to provide a means of self-expression to others who value beauty.

**above**
*Foglia II*, 2000
cloisonné enamel, sterling silver, 24k foil
3 x 1 1/2 x 1/4"
Photo: Matthew Hollern

**left**
*Circle Ring*, 2002
cloisonné enamel, sterling silver
1 1/4 x 3/4 x 3/4"
Photo: Matthew Hollern

## **MICHAL BAR-ON** ISRAEL

A great happiness followed by deep sorrow was the trigger for this series of "Black Wreaths."

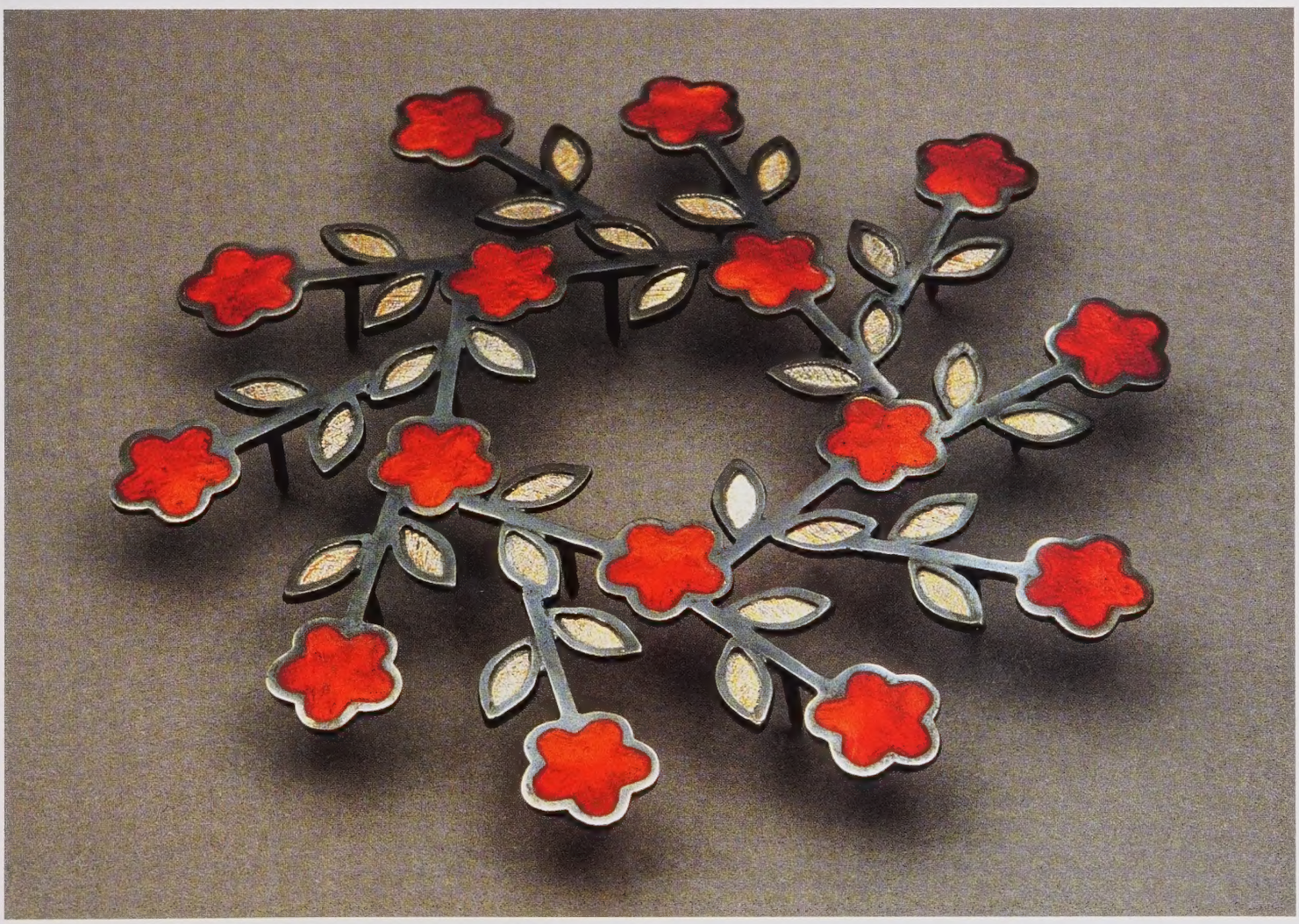
A wreath on a grave was the right object to express that duality. On one hand, the flowers on top of a grave are so colorful and smell beautiful—happy. Yet underneath—dark, unpleasant, hard.

The use of enamel helped to create the contrast in each wreath. The top colorful, glassy flowers. The bottom, black color matte—one dimensional.

The champlevé technique and last swift firing creates a smooth pleasant touch on top, contrasting the prickly feeling caused by many sharp pins at the bottom of the wreaths.

**right**
*Black Wreath #4*, 2002
silver, gold leaf, enamel
diameter 3 1/2"
Photo: Leonid Padrul

**below**
*Black Wreath #3*, 2001
silver, gold leaf, enamel
diameter 3 1/8"
Photo: Leonid Padrul



**JAN BAUM** TOWSON, MARYLAND

All of my work is humanist in nature. In the last few years my work has focused on the use and language of ornamentation and decoration in the expression of the various facets of the human spirit. Vitreous enamel allows my work to embody a vitality, spirited-ness, and idiosyncratic quality through the use of flat, matte, and often, bold color and pattern.

I recently have been exploring and utilizing a variety of the physical qualities of vitreous enamel. I combine high-karat gold with the physical imperviousness of enamel to house more aggressive and less stable materials such as salt. I use the enamel to physically bind steel "filigree" elements. On top of vitreous enamel, I explore mark-making patterns through the use of china paint.

My work is influenced by a wide variety of aesthetic traditions: the history of lockets/wearable containers, as well as jewelry history; Moorish design and architecture; mark making; accordion music; and the work of Henrì Matisse.

**above**
*Ornamental White*, 2001
sterling silver, enamel, steel
3 x 1 1/2 x 1/8"
Photo: Norman Watkins

**right**
*Red Floral*, 2001
sterling silver, enamel, steel
3 x 1 1/2 x 1/4"
Photo: Norman Watkins

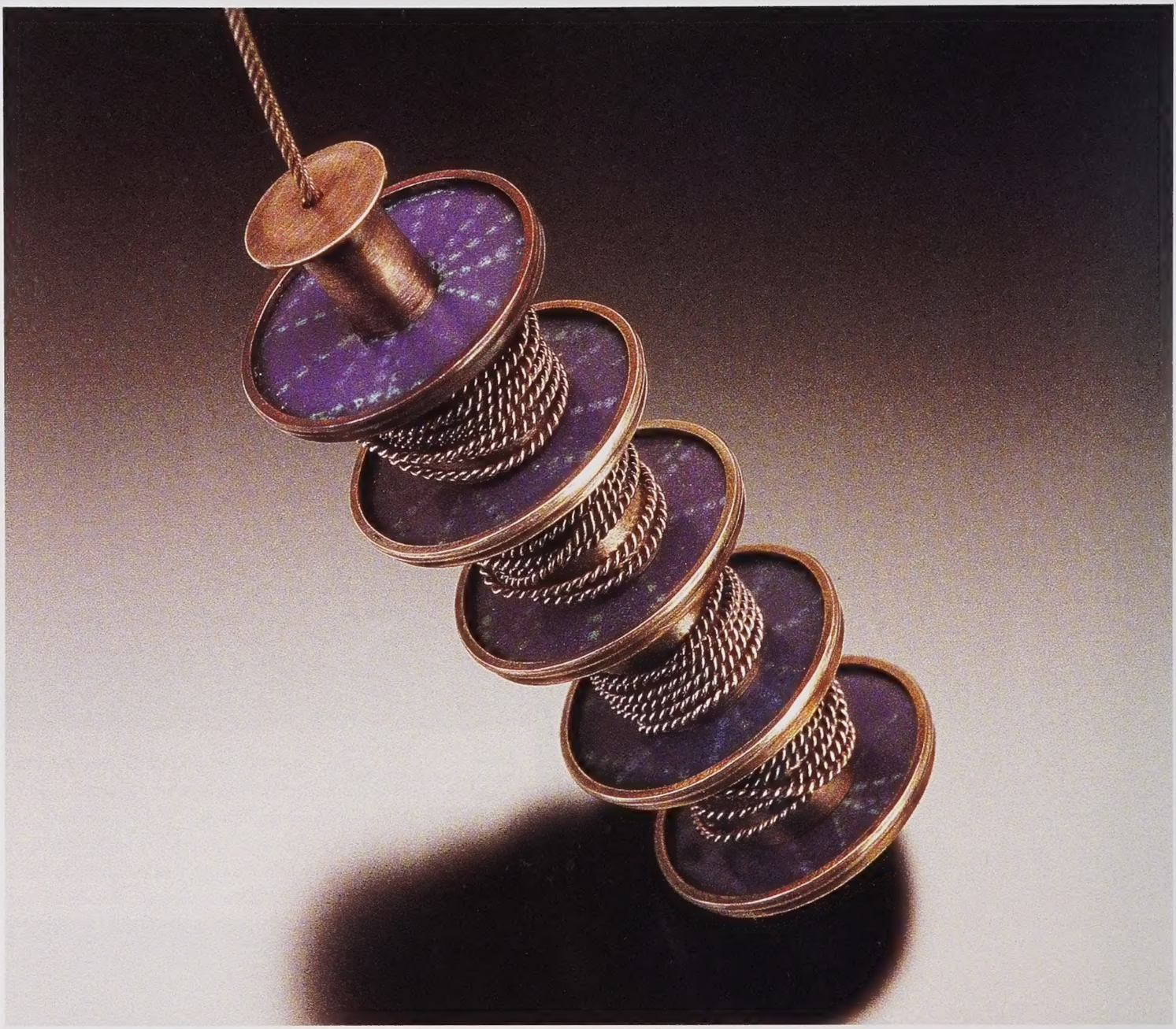
**JAMIE BENNETT** STONE RIDGE, NEW YORK

Florilegia were seventeenth-century hand-illustrated books, depicting living ornamental gardens. While these books were intended as botanical records of floral gardens, they presented a utopian ideal of the garden, shifting the botanically correct for the aesthetically pleasing. Much of my recent work has been built around this idea that ornamentalism has a transcendent capability, which is meant to make nature resonate.

Jewelry itself is a form of this phenomena; the jeweled, enameled and idealized floral brooch has been around for a long time. While this series of necklaces and brooches is not meant to be accurate to the Florilegia, I do very much respond to the go-for-broke beauty of their presentation. The floral images in my own work are far more dislocated and botanically inaccurate, a subjective quality that appeals to me. The idea that the ornamental rendering of nature was meant to be cathartic, in place of the experience of nature itself, I find strangely satisfying.

**left**
*Florilegium Necklace*, 2002
enamel, 18k gold, copper
length 41"
Photo: Dean Powell

**below**
*Florilegium Brooch I*, 2002
enamel, 18k gold
2 1/2 x 2 1/2 x 3/8"
Photo: Dean Powell



## **NANCY BONNEMA** BELLEVUE, WASHINGTON

This body of work was made to honor my grandparents. My grandfather was a fine tailor for MGM studio in Hollywood and my grandmother was an expert seamstress for Ungar's fine dress store. Their past is symbolized by the forms of my pieces. The shuttle, spools, and stitch markings are indicative of my grandparents' intricate work.

I believe that life gets richer with exploring your history. Enameling is my way to bridge the generations of past, present, and future.

**above**
*Five Spools Necklace*, 2002
enamel, copper, sterling silver, stainless steel cable
5 x 1"
Photo: Doug Yaple

**left**
*Single Spool*, 2002
enamel, copper, sterling silver, binding wire, stainless steel cable
2 1/2 x 1"
Photo: Doug Yaple

**MORGAN BRIG** VASHON, WASHINGTON

I create figures and houses as a way to try on the questions of day-to-day living. It is an extensive, peculiar wardrobe of inner workings worn inside out. The risk of really seeing the promise that lies inside oneself and the courage to confront a dark, murky corner with a mere penlight makes me giddy. I am not always unafraid, yet that small continuous thread of revelation that beckons seems inescapable.

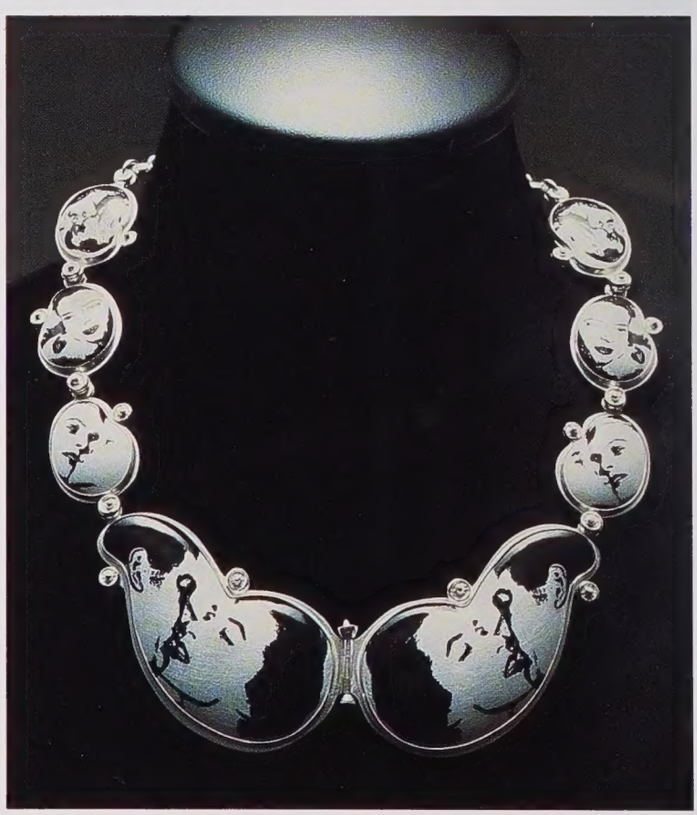
**below**
*Inner Sanctum*, 2002
enamel, copper, cast resin, mixed media
13 x 10 x 2"
Photo: Christopher Conrad

**right**
*Us*, 2002
enamel, copper, mixed media
11 x 5 x 2"
Photo: Christopher Conrad

**KATHLEEN BROWNE** RAVENNA, OHIO

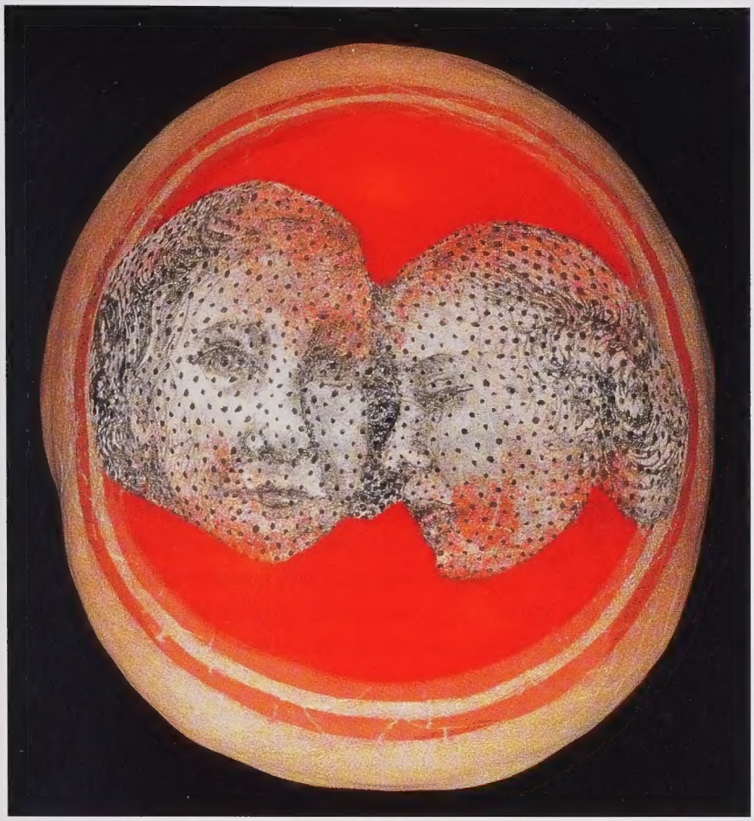
The images used in this series of jewelry pieces are appropriated from a pulp magazine printed during the 1950s titled *Secrets*. The magazine photos were overly dramatic and stagy, both tragic and unintentionally comic, but somehow they captured the zeitgeist regarding female transgression. These reconfigured images freeze a moment in the daily drama of our lives and, set as jewels, they serve as paeans to the mundane.

By converting these images to enamel decals (and firing them onto the surface) I can exploit the historical conventions of enameled portrait miniatures, and, in particular, eighteenth century decal transfers. Handpainted enamel portrait miniatures were luxury items, but with the development of the decal transfer process in the mid-eighteenth century, such jewels were affordable to a wider audience. Then as now, the enameled image serves to provide a democratized view of time and place.



**above**
*The Door Knob Turned*, 2002
enamel, fine silver, sterling silver, 24k gold
3 1/4 x 3 x 1/4"
Photo: Kathleen Browne

**right**
*Kiss*, 2002
enamel, fine silver, sterling silver
9 1/2 x 7 1/4 x 5"
Photo: Kathleen Browne



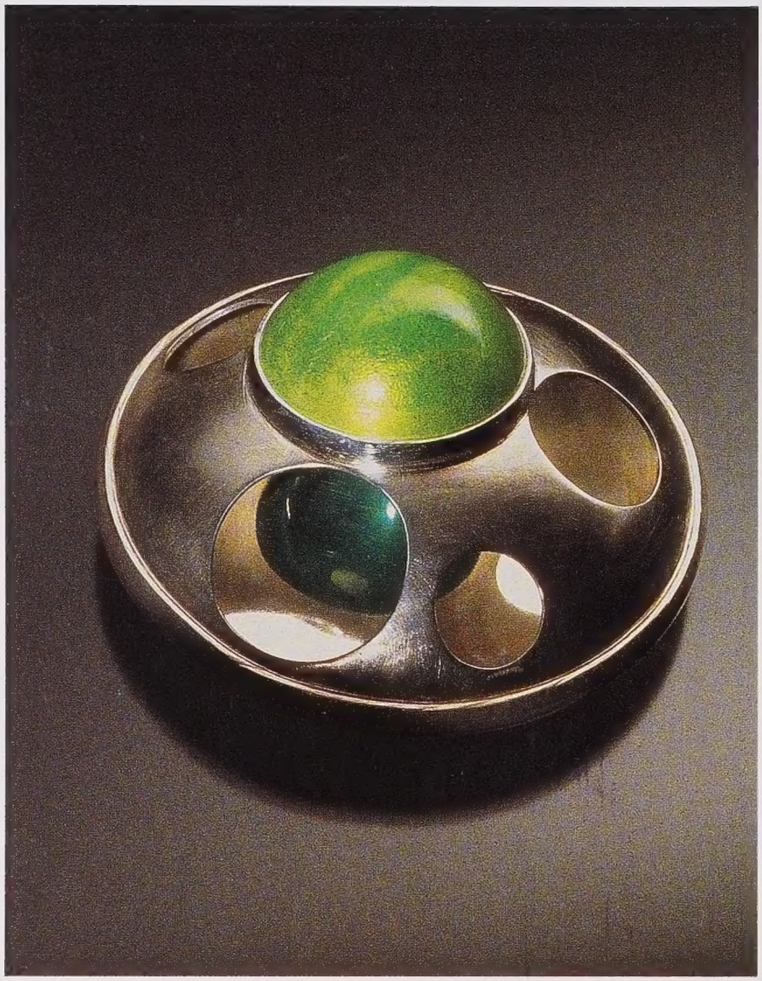
## **JESSICA CALDERWOOD** TEMPE, ARIZONA

Trained in two-dimensional disciplines, I was introduced to enameling as another medium in which to create images and texture. The process of fusing ground glass to metal has a multitude of applications. When pushed beyond the conventions of ashtrays and amulets, enameling is a medium with incredible potential for innovation. While experimenting with large-scale enameling, I discovered that the processes forced my work to change and expand. Technical problem solving often led to new and exciting concepts.

Currently, my work is an exploration in integrating image with form. Drawings taken from popular culture are combined with hand-hammered forms to create a narrative that addresses the intricacies of the modern human condition.

**left**
*The Good Girls are Home with Their Mommas*, 2002
enamel, copper
7 x 6 x 4"
Photo: Jeffrey A. Scovil

**below**
*Organ II*, 2002
enamel, copper, colored pencil
20 x 8 x 8"
Photo: Jeffrey A. Scovil



## **MANDY CARROLL** BROOKLYN, NEW YORK

As an artist, I am particularly interested in working with vitreous enamel to express my own personality in vivid color. The dome and circle serve as a canvas on which to present relationships between color, form, and scale. I employ traditional and direct processes in a way that will create a contemporary aesthetic statement. My interest lies in the seductive radiance of the colors I am able to attain; I find the brilliant and lucid quality of the enamel and its palette are irresistible. In my work, delicate, glassy surfaces are enhanced by the dynamic play of interior and exterior spaces, which further energizes the bold designs. My forms are large and colorful, having a determined personality that is neither shy nor staid, and which requires as much from the wearer.

**left**
*Chartreuse Reflected*, 2001
fine silver, sterling silver, enamel
3 x 1 1/2"
Photo: Ken Yanoviak

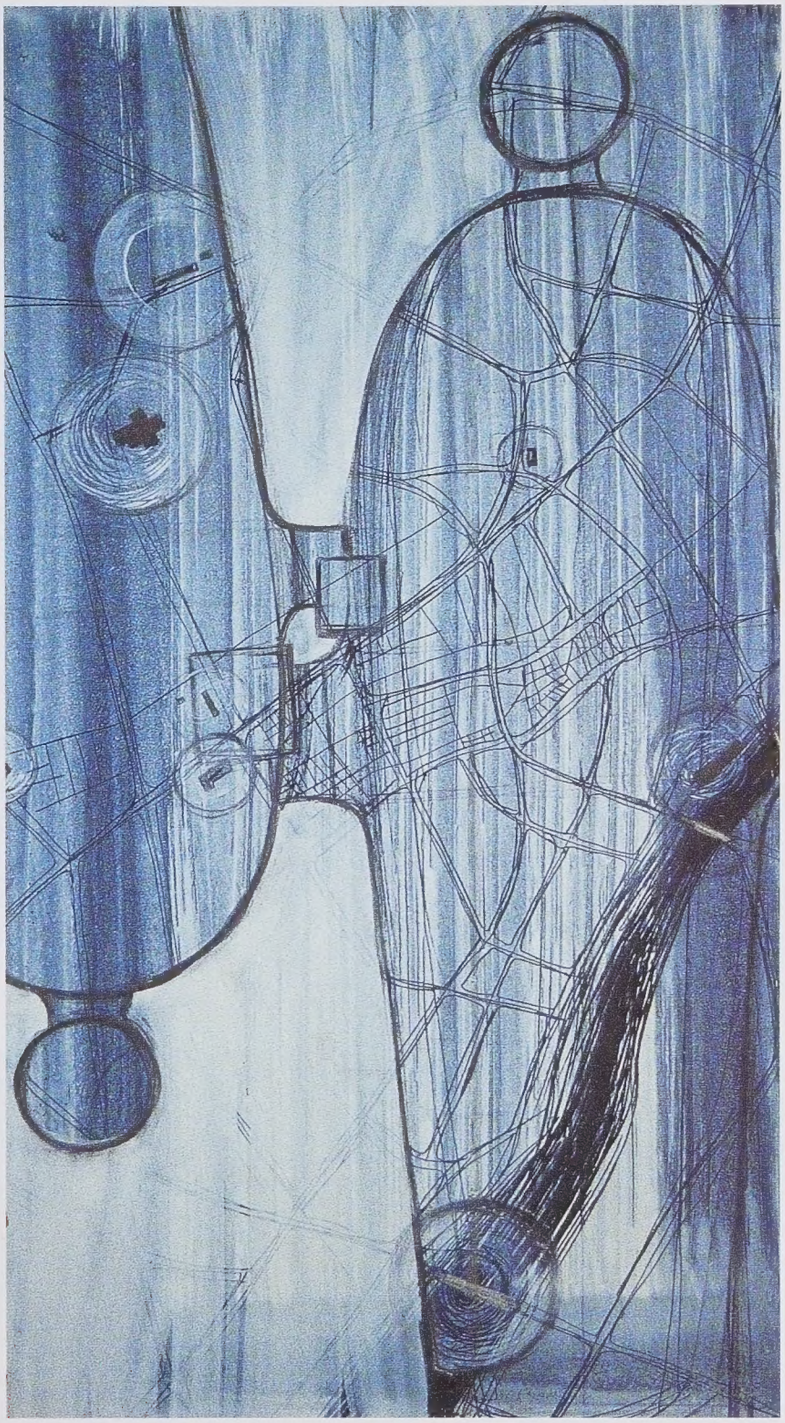
**below**
*Bubble*, 2002
fine silver, sterling silver, enamel
2 x 1 1/2"
Photo: Ken Yanoviak

## **KATY BERGMAN CASSELL** AKRON, OHIO

Enameling has incredible versatility as a medium. I choose to enamel because I can draw on historical techniques that align closely with the realm of metalsmithing, but I can also borrow processes from printmaking, painting, drawing, ceramics, and even industrial enameling. For my enamel wall pieces, I often work on industrial porcelain-coated steel, especially if it relates to the subject matter for my work, like in my recent "Cannon Series" wherein it helped convey a cold feeling of weaponry and impersonal, if not ominous, surveillance. I've returned to copper for my current "Olive Series," because by mixing champlevé with unconventional approaches, like incorporating oxidation, or under- or over-firing the enamel, I get the luscious colors I want. In general, I aim to control the enamel in a loose, casual way that departs from the traditional tightness often associated with the material.

**right**
*Population Density*, 2002
enamel on steel
24 x 13 1/2"
Photo: Katy Bergman Cassell

**below**
*Olives Over Red*, 2002
enamel on copper
11 x 8 1/2"
Photo: Katy Bergman Cassell

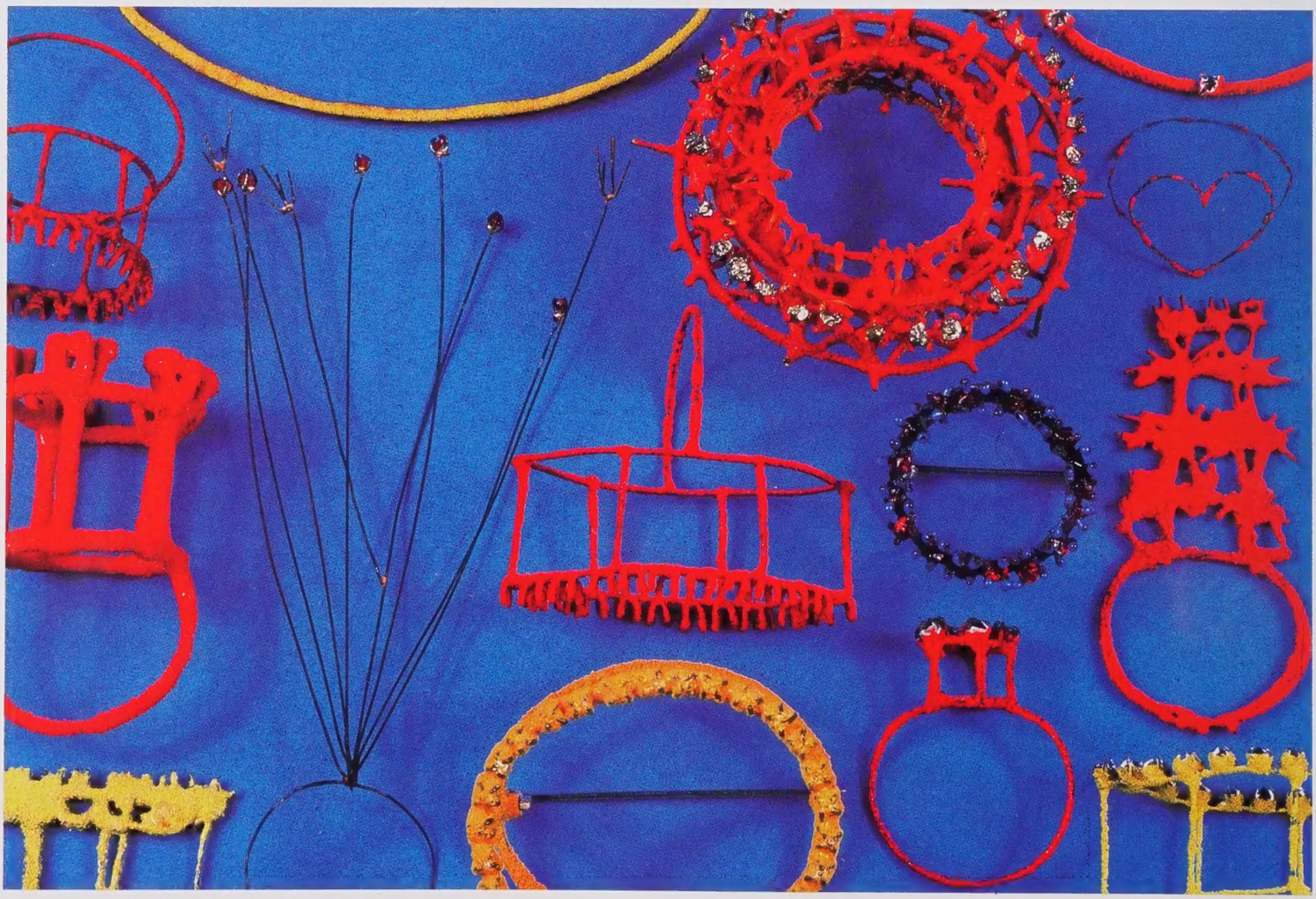


## **BETTINA DITTLMANN** BERLIN, GERMANY

Sometimes the setting is full without a stone.
Sometimes I free the iron wire from the enamel to set the stone.
Sometimes I set the stone into the enameled bezel.
Sometimes I fill the bezels with enamel, so the enamel becomes the "stone."
Garnet resists the heat in the kiln. The enamel strengthens the prongs. The enamel sticks to the garnets and covers them. It hides the cut gem. Enamel chips sparkle like cut stones. Pyrit rocks sparkle like diamonds. I try to work with the enamel, try to understand its laws and try to break them, but the enamel always wins!

**right**
*Untitled* (brooch), 2002
iron, solder, garnet, enamel
4 1/2 x 4 3/8 x 3/8"
Photo: Bettina Dittlmann

**below**
*Group of Rings* (brooches), 2000-02
iron, solder, garnet, pyrit, enamel chips, enamel
Photo: Bettina Dittlmann



**MARILYN DRUIN** AVON BY THE SEA, NEW JERSEY

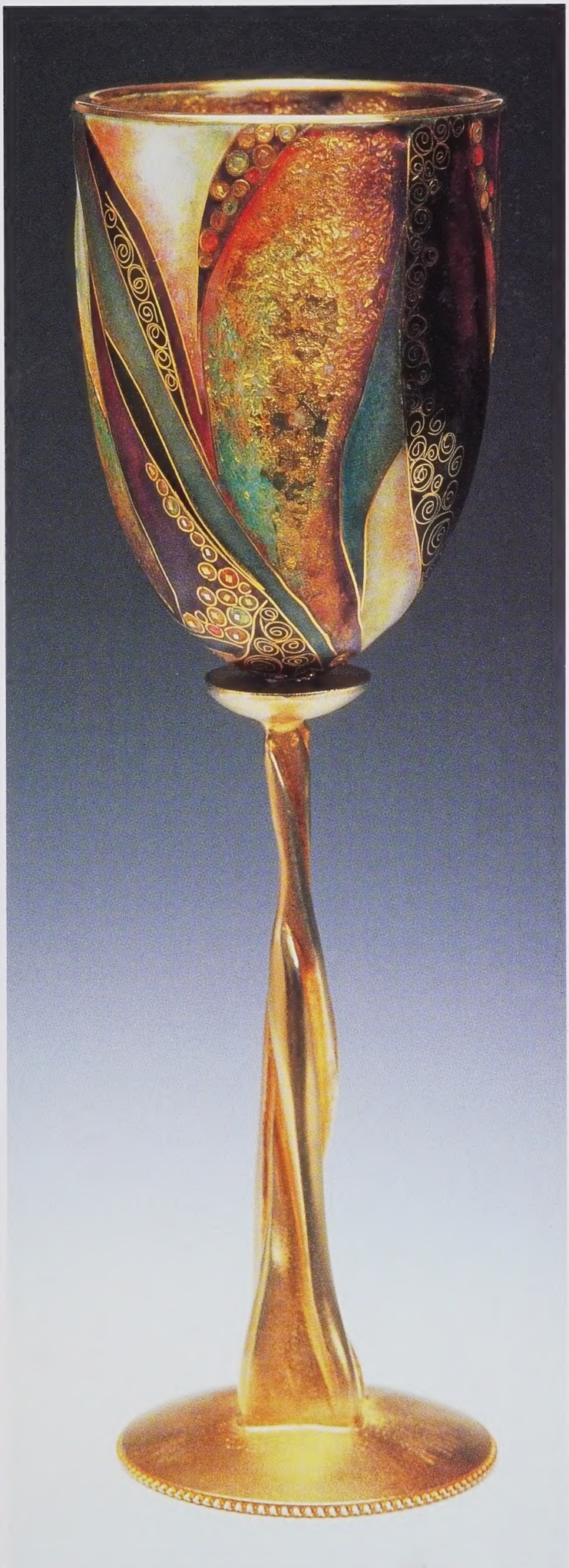
*Note: Marilyn Druin wrote the following statement before her death in 2001.*

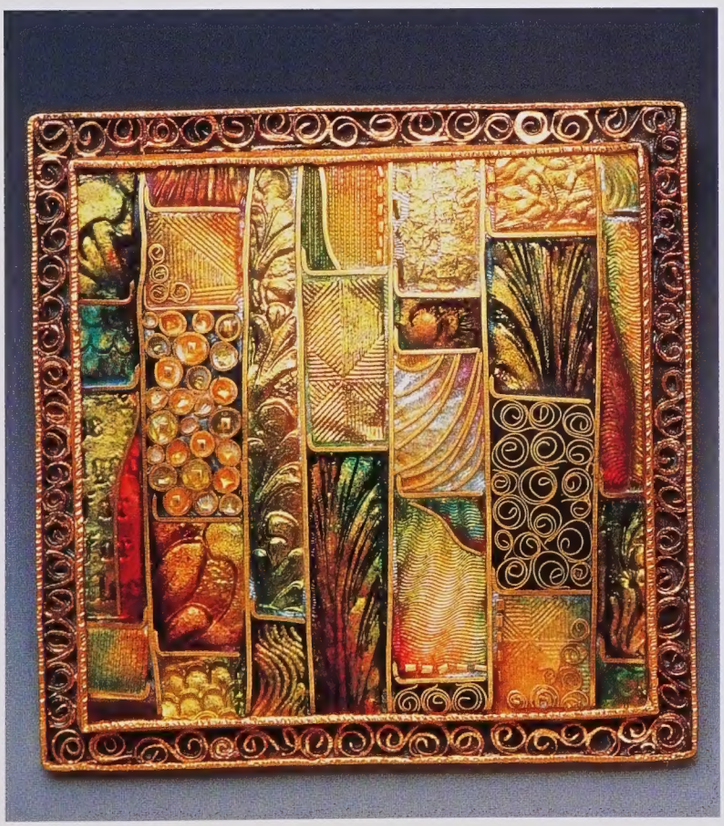
I am moved by the strength of opposing forces: rock and water, wind and earth. I see metal and glass as possessing the same opposition and tension. The dynamics of the hard opaque metal versus the fluid, transparent luminosity of the glass allows me to design from the metal base up, as well as across the surface of the piece. With all of these forces in juxtaposition, the challenge then becomes one of imposing order within the piece without negating the integrity of any one element. My life has been a pursuit of overcoming the limitations of the metal to free the poetry in the glass.

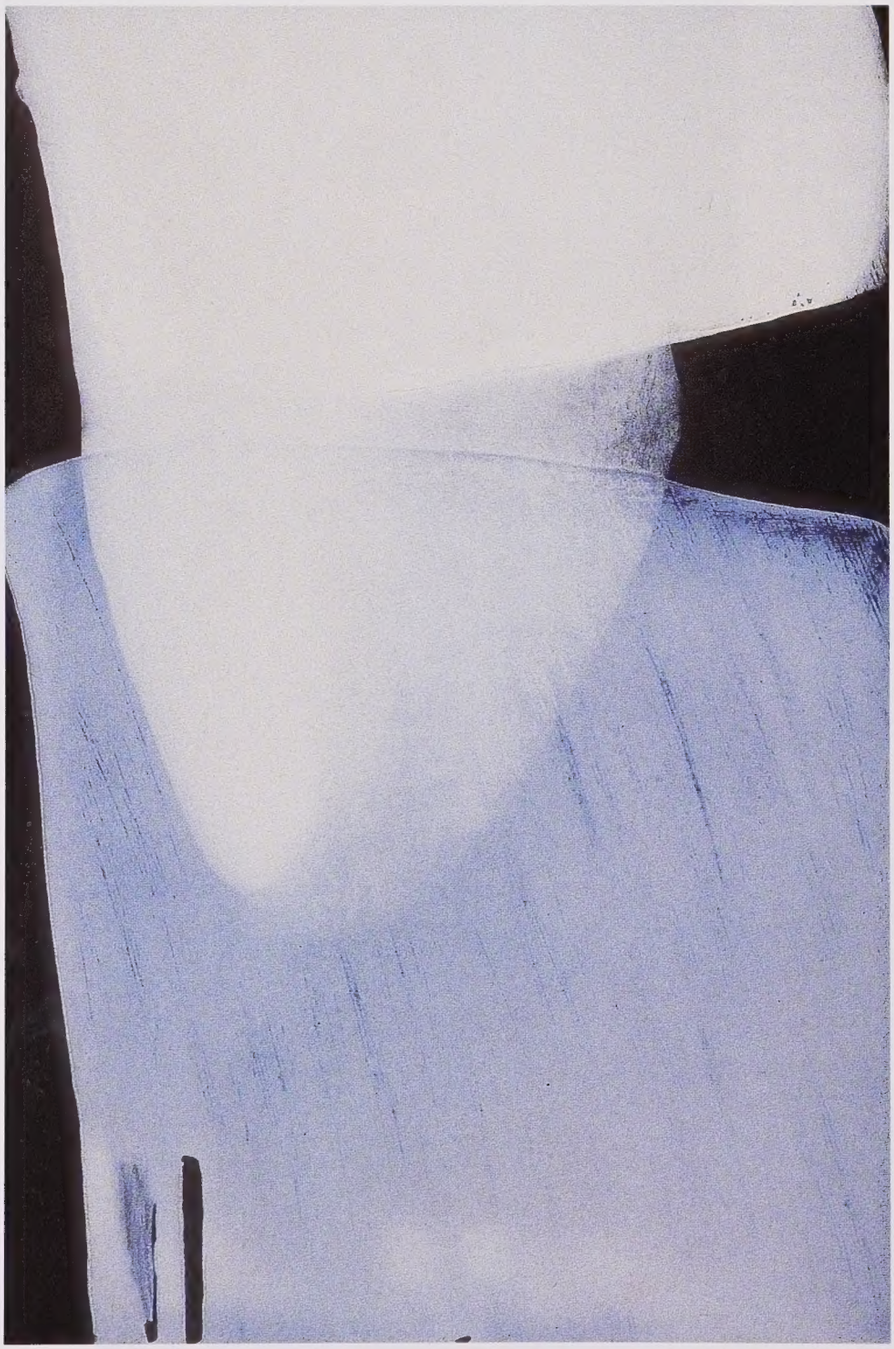
Just about everything in my environment serves as inspiration for my work. With all the change, however, there is continuity, in that no piece really stands alone. Each new piece is an attempt to complete unresolved aesthetic and technical problems of previous works.

**right**
*Ceremonial Goblet*, 2000
24k gold cloisonné, basse-taille, enamel, fine silver, 24k gold, gilded sterling silver
7 x 2 1/2"
Photo: Bob Barrett

**below**
*Golden Sampler* (brooch/pendant), 2001
24k gold cloisonné, guilloche and basse-taille enamel, fine silver, 24k gold, sterling silver
2 1/3 x 2 1/3"
Photo: Bob Barrett







## **HELEN ELLIOT** BALTIMORE, MARYLAND

From the very beginning I was taught to look beyond the surface. The observance of small, subtle details led me on a path towards the essence of things. Stored visual and sensual memories continue to feed me and are the foundation for my work.

Windows engage my attention on many levels. This body of work examines the delicate traces reflected in glass and the awkward perspectives that emerge when we pause and look at something again and again. Washes of porcelain enamel held tight by steel facilitates my process. It allows for extensive experimentation with surface texture and nuances of color as I interpret ideas, allowing new possibilities to keep emerging all the time. Like the changing imagery, my mark-making language goes through a process of metamorphosis as layers are added, partial images erased, and intercepting voices create a new perspective to an unending dialogue.

**above**
*Marked Moments 2*, 2002
porcelain enamel on steel
6 x 6 x 3/4"
Photo: Greg Staley

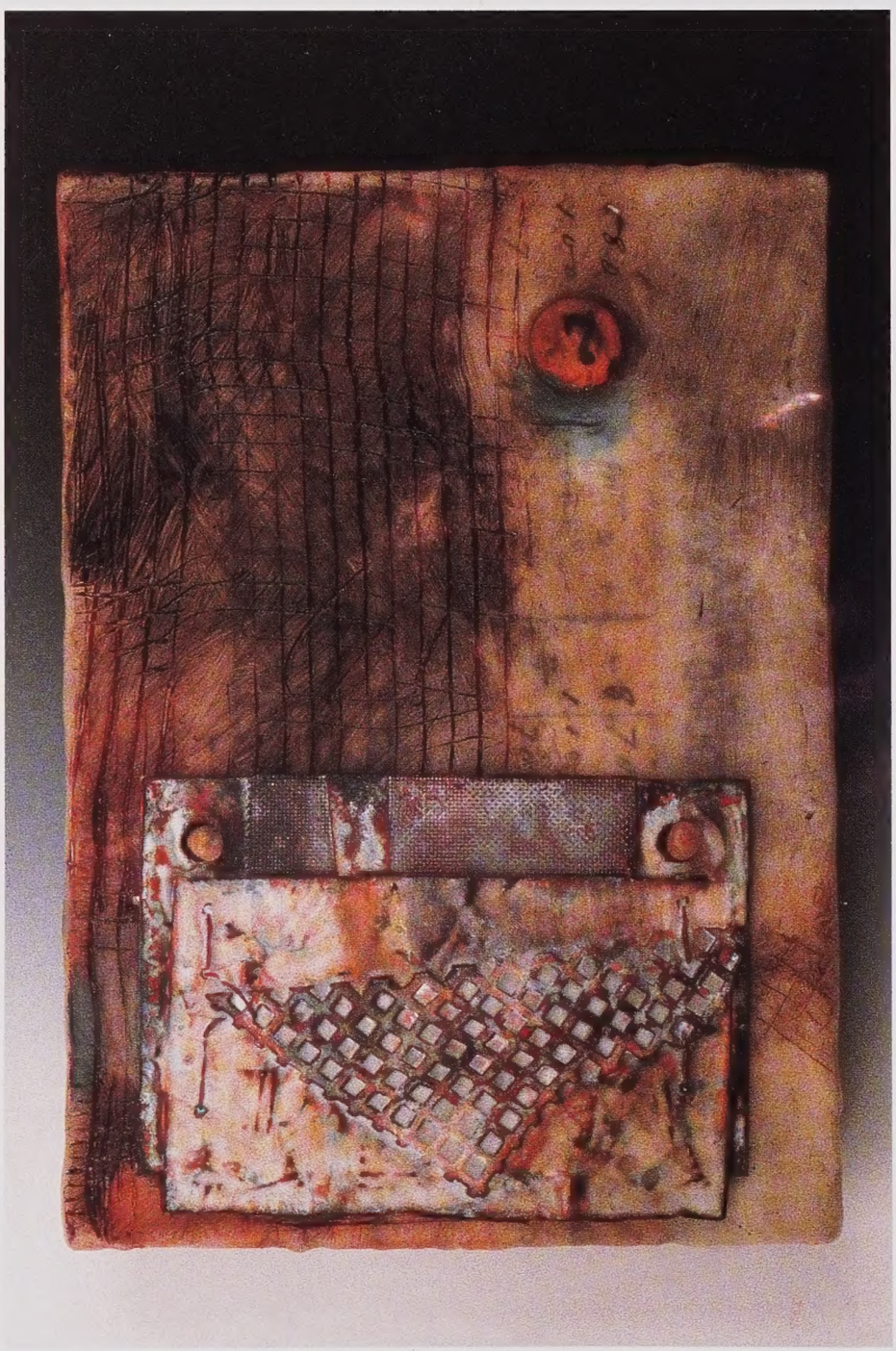
**left**
*Meditative Space*, 2001
porcelain enamel on steel
14 x 9 x 3/4"
Photo: Greg Staley

## **DAVID FREDA** SAN CLEMENTE, CALIFORNIA

My inspiration to use enamel in my work is a result of my desire to represent the essence of natural history images that intrigue me. I use colored enamels to adorn the metal as others might use gemstones. The color palette, variations, and combinations that are available to me with this media offer me an endless supply to satisfy my method of expression. I strive to create imagery that sometimes duplicates what I see; yet at other times I construct my pieces in a stylized fashion. I like to play with the observer. I am intrigued with life cycle and metamorphosis. I often create my pieces using humble elements that might be considered by some as distasteful or unpleasant, and give them reference in a jewel-like fashion, to be given great respect. I take natural history objects and construct stories that might surprise the observer to attain a different perspective or to cause them to look at things more closely, at something that they may have never noticed.

**right**
*Study of Tomato Horn Worm Caterpillar*, 2001
24k, 18k, and 14k yellow gold, fine silver, sterling silver, enamel
4 1/2 x 1 1/4 x 1 1/4"
Photo: Robert R. Sanders

**below**
*Blue Bird*, 2002
24k, 18k, and 14k yellow gold, fine silver, fresh water pearl, enamel
2 x 1 x 1"
Photo: Barry Blau



**JANE WELLS HARRISON** KINSTON, NORTH CAROLINA

With my roots in painting, I enjoy limoges enameling techniques on copper surfaces. The resulting small works become objects to incorporate into assembled pieces, which also include encaustic, graphite, oil paint, paper, and found objects. Collage and encaustic are incrementally constructed, and both result in visible layers. I extend this layering method to the enamelwork by building complex surfaces with various copper elements, revealing the layers further with enamel. Placement of these enameled surfaces into a waxed environment creates a rich interplay between the metal, glass, wax, and other materials.

My work springs from an interest in the process of construction. Just as the laborer brings materials and processes together to make an operable product, I put disparate pieces together with the goal of making a piece that "works" to engage the viewer.

**left**
*Plat*, 2002
encaustic, copper, enamel, found objects, blueprint paper, ledger paper, graphite, oil paint on wood
7 x 5"
Photo: Linda Darty

**above**
*Pound*, 2002
encaustic, copper, enamel, found objects, ledger paper, gold foil, graphite, oil paint on wood
7 x 5"
Photo: Linda Darty

## **APRIL HIGASHI** SAN FRANCISCO, CALIFORNIA

My work examines the connection between jewelry and clothing and their wearer. It reveals how context affects how an object is perceived. This includes storage of jewelry-as-object, such as encasing works in steel boxes designed specifically for them. Removed from its functional aspect, the object invites the wearer to relate to jewelry as sculpture.

I use enamel to create rich color fields, markings, and textures. By creating layers of glass, I can create translucent paintings. In the process of heating glass in the kiln, there is always an unpredictable element at play. I am attracted to the depth, textures, translucency, and bleeding that happens during firing. In a sense, I am marking imperfections in layers to create beauty and balance. Therein lie the unique properties of fusing glass with metal.

I look to create a simple sense of beauty and leave a timeless imprint for the audience's reflection.

**right**
*Read Between the Lines* (pendant/brooch), 2000
sterling silver, enamel, china paint, gold foil
1 1/2 x 2 1/2 x 1/4"
Photo: George Post

**below**
*Untitled* (pendant), 2002
sterling silver, enamel, china paint
1 1/2 x 2 x 1/4"
Photo: George Post

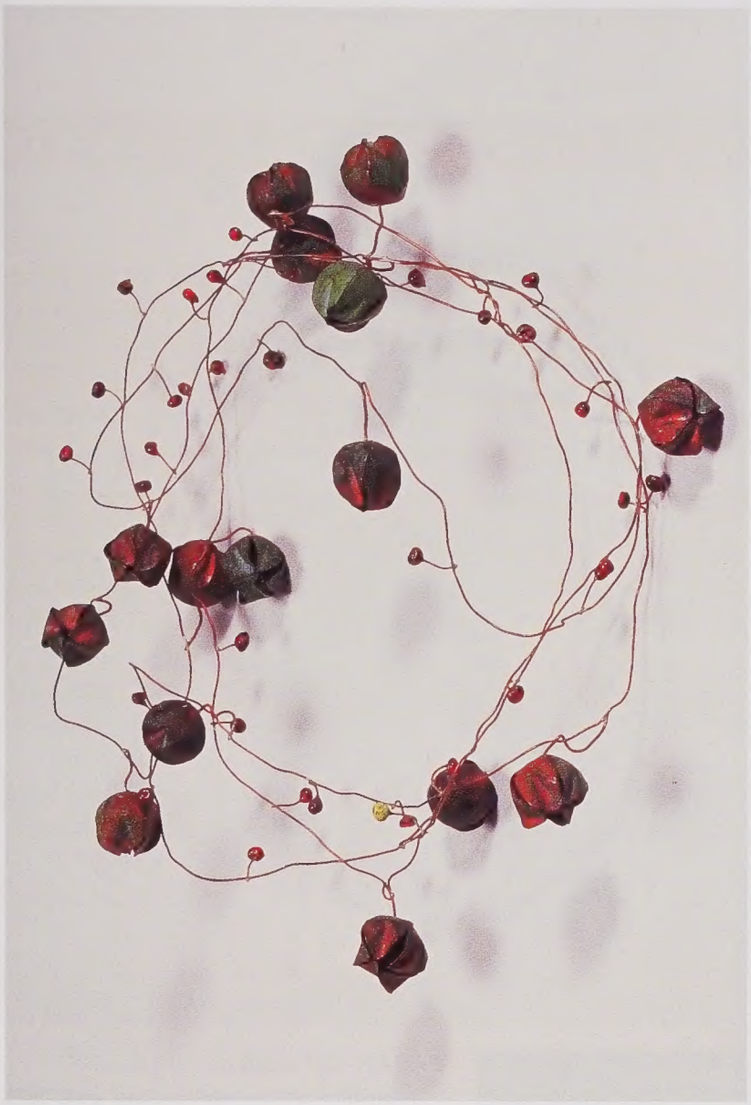
**KIMBERLY KEYWORTH** EMERYVILLE, CALIFORNIA

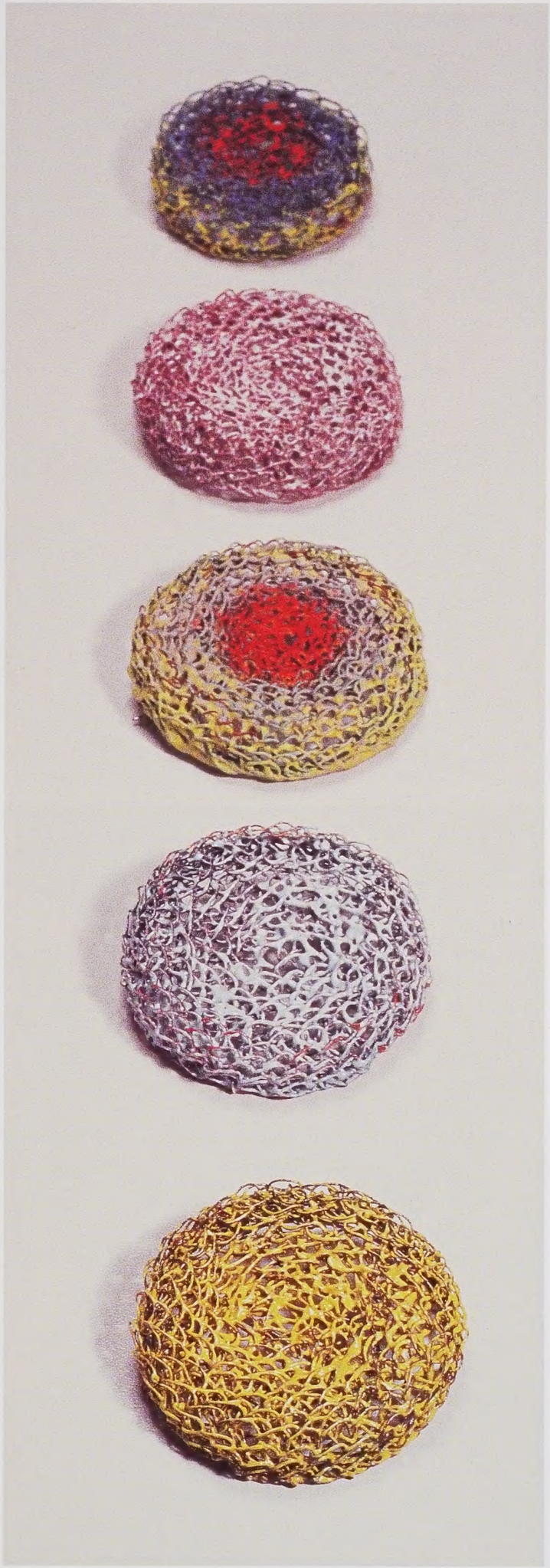
I have never been drawn to the sparkle, brilliance, or transparency of precious and semiprecious stones, but have always been attracted to the color, opacity, and matte texture of beach stones. Since I like the idea of my jewelry being made entirely by hand, I decided to create my own "stones." These enamels are the result. I "draw" on the enamel by cutting into it with diamond-coated burs and refilling the resulting depressions with more colored enamel and refiring.

I am generally interested in and influenced by the design, color, and pattern found in tribal arts from Africa, Mexico, and India, and specifically interested in the cross cultural use of symbols such as "x"s, crosses, spirals, repeating dot-and-line patterns, and mandala-like circles with images and/or patterns that radiate from a center point. Repetitive patterns and textures found in the natural world also find expression in my work.

**above**
*Red Fire Poppy* (brooch), 2002
sterling silver, 22k gold, torch-fired enamel
2 1/4 x 2 1/4"
Photo: George Post

**right**
*Yellow Paintbrush* (brooch), 2002
sterling silver, 22k gold, torch-fired enamel
2 1/4 x 1 1/2"
Photo: George Post





**ESTER KNOBEL** ISRAEL

"My grandmother is knitting too" is the title of an ongoing series of work I have been busy with since the year 2000. My mother died in the summer of 1999. I never met my grandmother; she was murdered in Poland together with eight of her children and grandchildren during the Second World War. "Knitting Grandmother" is the Hebrew expression for the traditional game "cats cradle," a term associated with a low form of craft. Color is an important element in my work. If metal represents discipline, then color represents breaking it.

I experimented a lot with enamel during my first years at art school and then gave it up for other more immediate methods of coloring metal, such as anodizing aluminum or titanium or using acrylic paints on metals. I have recently returned to using enamels, as the option of glazing metals feels as fascinating, impossible, and challenging.

**above**
*Garland*, 2000
copper, enamel
diameter 7 7/8"
Photo: Uri Gershuni

**right**
*"My grandmother is knitting too" series* (knitted brooches), 2000
copper, enamel
diameter 2" each
Photo: Uri Gershuni

## **SARAH KRISHER** WARREN, OHIO

Enameling allows me to work small and large; in two and three dimensions. It also offers a wide range of texture and color, allowing for various visual and physical surfaces. Using the enamel in unconventional methods has aided me in creating tactile enamels. All of these effects are vital to my work and its relation to the natural world.

**above**
*Composition minimize/MAXIMIZE*, 2002
enamel, copper, MFD, oil paint
diameter 12"
Photo: Robert Muller

**left**
*Formal Arrangement* from "Brooch Series," 2002
enamel, copper, silver
diameter 2"
Photo: Robert Muller

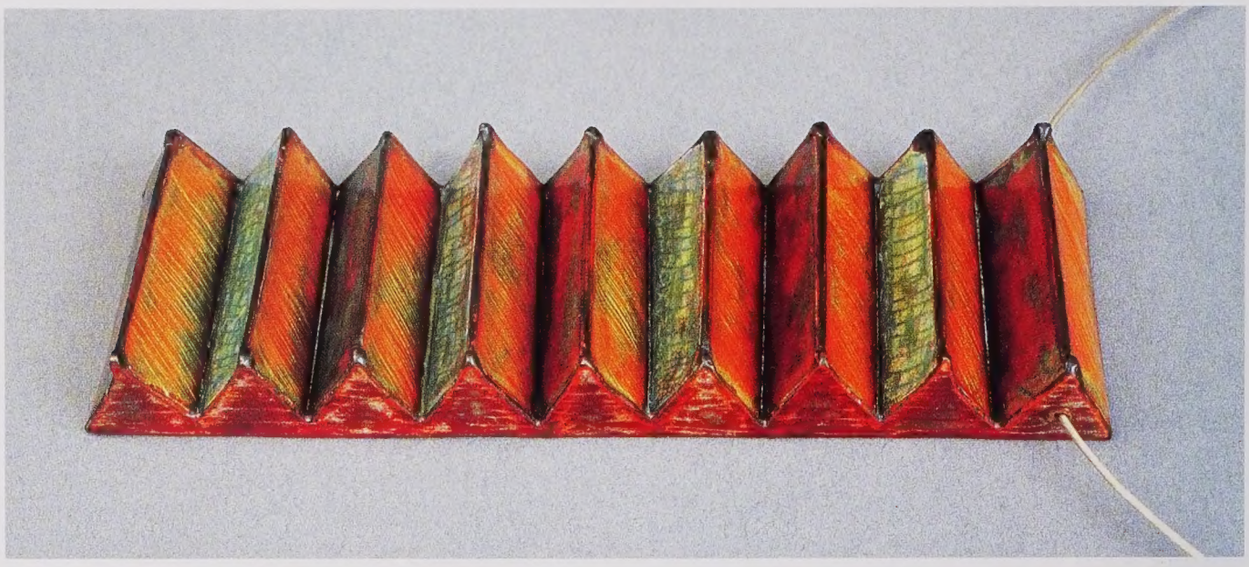
## **KEITH A. LEWIS** SEATTLE, WASHINGTON

This work is intended to be about the body, specifically the sexual body. It attempts to assert the primacy of sexual desire and the fact of sexual activity as basic, unavoidable, and transformative. The jewelry acts as a sexual emissary, to be worn on the body and in public. References to common vernacular and historic jewelry forms place the subject (sex) into both the historical and quotidian spheres.

The use of painstaking historical techniques such as filigree and enameling signals that the intent is neither to be specifically pornographic nor crassly shocking, while diamonds and pearls nonetheless lend their associations of preciousness and beauty to depictions of sexual secretions. Enamel—as a luxurious and expressive material—serves to imitate both the delicacy of ancient Roman frescoes and the glossy belligerence of sexual photographs, further muddling the "proper" classification of the work.

**right**
*Maritimus Cunnum Lingit*...(Pin for Maritimus, a Prostitute of Pompeii), 2002
limoges enamel on copper, sterling silver, 18k gold plate, pearls
4 x 2 3/8 x 3/8"
Photo: Doug Yaple

**below**
*Neckpiece for Zymrina; a prostitute of Pompeii*, 2002
sterling silver, fine silver, 24k gold plate, enamel, pearls
diameter 10 1/4"
Photo: Doug Yaple



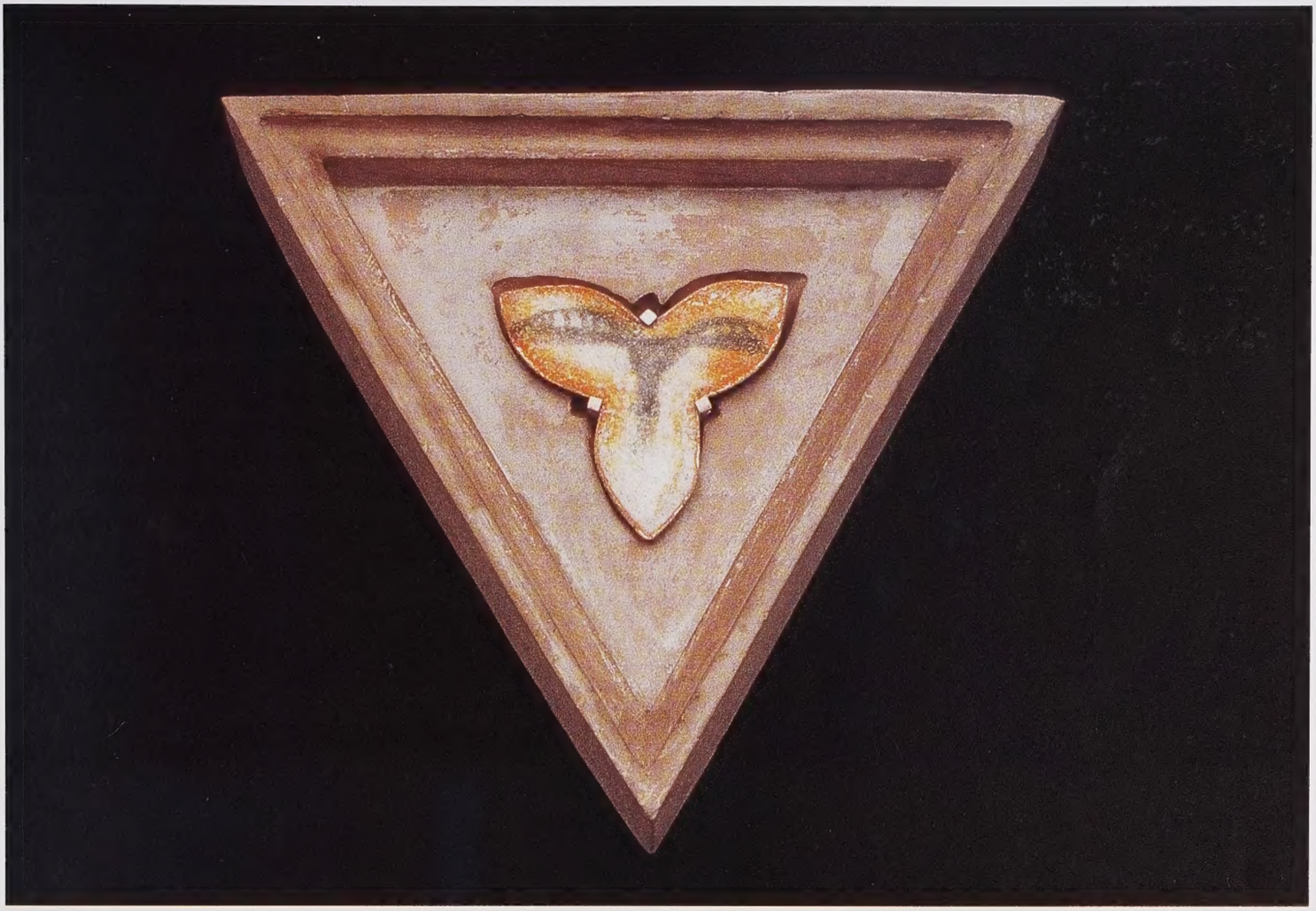
**DEBORAH LOZIER** OAKLAND, CALIFORNIA

The first time I experienced contemporary enameling was in 1983, as a student working at the Arizona State University campus museum. My first job was to take down a show.

It was the work of June Schwarcz. A door to a beautiful room opened that day. I wandered in and never looked back. Fabricating the metal brings structure, but it is the enamel that breathes life into the forms. Without her they are empty containers.

**above**
*Accordion Fold Necklace*, 2002
limoges and sift enamel on copper
4 x 1 1/4 x 3/8"
Photo: Deborah Lozier

**left**
*Useless Beauty/Oil Can*, 2000
enamel and patina on copper
10 3/4 x 5 x 5"
Photo: Deborah Lozier



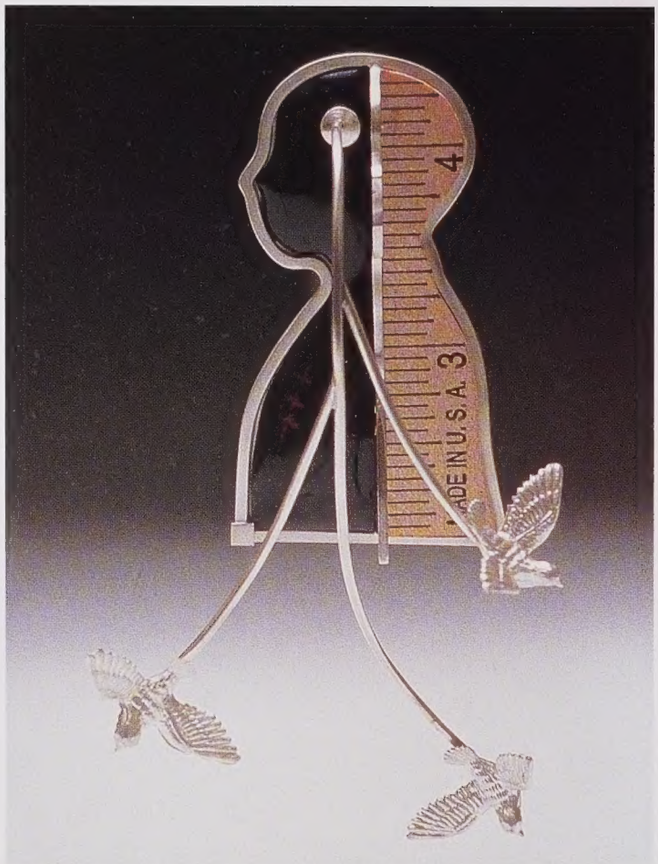
**VALERIE MITCHELL** LOS ANGELES, CALIFORNIA

For years, my work has focused on the form of structure, where it comes from and its application. The expanding, undulating process of biological growth and the structural forms that develop, as in the "Unduloid" series, are my study. They reflect form that is developed from forces of nature. I am also drawn to organic structure in application to manmade forms. The recent "4th Street Bridge" series pays homage to a structural element used in the 1920s design that arches over the Los Angeles River.

I work primarily in silver, gold, copper, and cement. I usually enamel on the hollow electroformed copper as a way of painting on the dimensional forms, and consider the way a piece will sit on the body in its final design.

**above**
*View of 6th St. Bridge* (brooch), 2002
enamel on silver, cement base
brooch 2 1/2 x 2 1/2"; base 6 x 2"
Photo: Kaz Majima

**right**
*Root Unduloid* (pendant), 2002
kiln fired enamel on hollow copper, oxidized sterling
1 x 5 1/2 x 18"
Photo: Kaz Majima




## **TAWEESAK MOLSAWAT** SAVANNAH, GEORGIA

My work is derived from the questions, reflections, and searching for the answers to Life's everyday events and experiences that profoundly affect our way of living. Today's capitalism keeps us divided into separate categories and groups, and forces us to don false social masks that cause us further suffering.

In this body of work, I investigate the use of everyday objects and materials as contemporary symbols for today's cultural structure—human hair, salt, and dice—intermingled with traditional metalsmith materials—enamel, copper, and sterling silver—that help define the contexts of each piece.

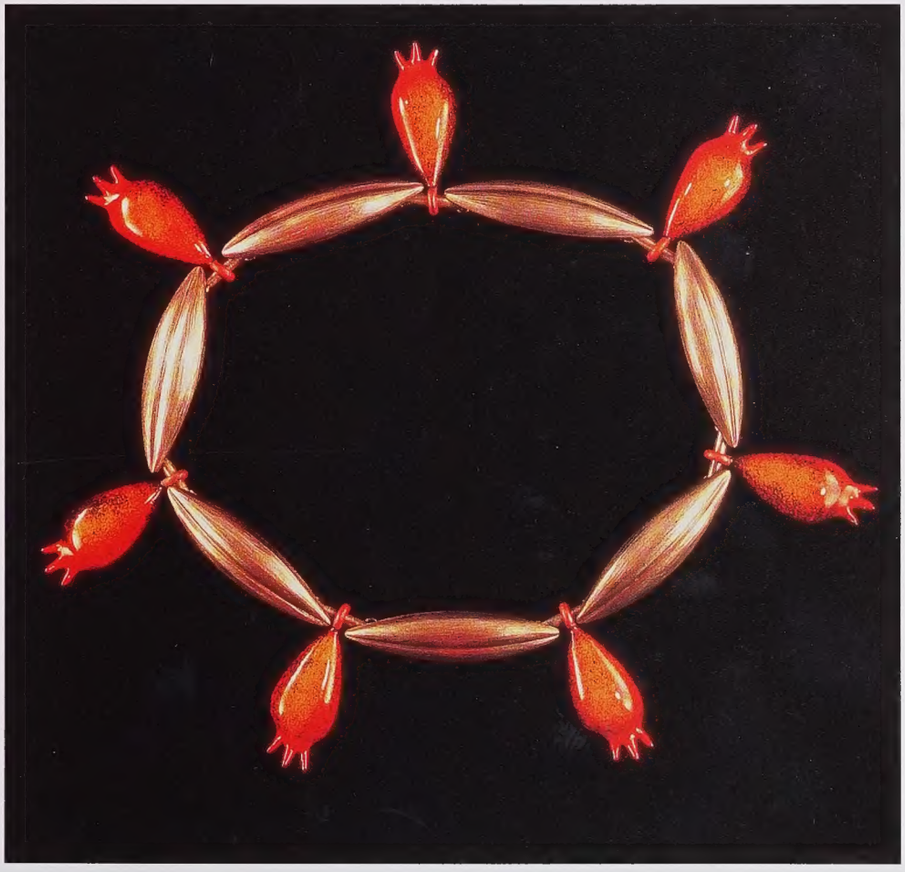
I use the characteristics of the opaque enamels which hide the host metal surface, or the under layers of other enamels, and use colors as a metaphor for the cultural human masks. I also utilize the enameling process as a representation of the transformation of life from one stage to another, from immaturity to maturity.

**left**
"Time" series: article No. 2, *Under the Skin*, 2002
sterling silver, sgraffito enamel, copper, wooden ruler
4 1/4 x 2 1/4 x 1 5/8"
Photo: Taweesak Molsawat

**below**
"Time" series: article No. 1, *The Condition of Being a Human*, 2002
sterling silver, enamel, copper, Lazertran, salt, red pepper, found objects
3 x 3 x 1/2"
Photo: Taweesak Molsawat

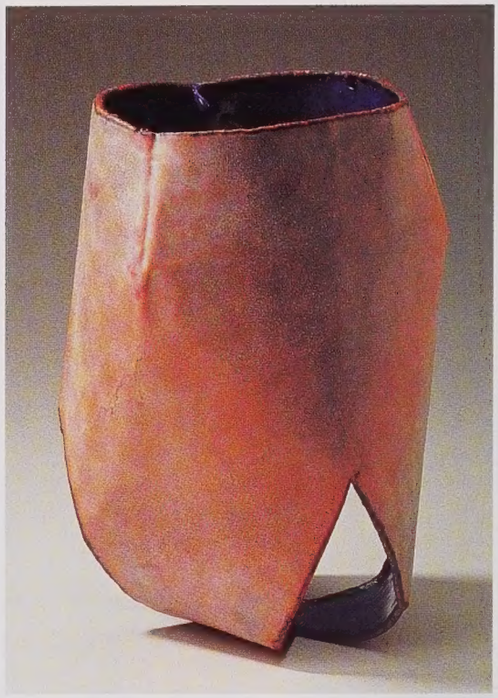
**SUSAN REMNANT** VANCOUVER, CANADA

These pieces represent a fusion of the possibilities offered by metal and enamel to contrast with and complement each other. Metal and enamel each have a spectrum of properties that enable them to appear harder or softer in relation to each other, juxtaposing the shapes and forms of the metal with color and a subtle depth evoked by the enamel. The elements that structure these pieces call on the sensual aspects of the two materials. The shell-like quality of the enamel, which is both protective and fragile, is echoed by a suggestion of growth within the forms, and the symbolism of the spiral representing eternity, evolution, and the repetitive rhythms inherent in nature. The meanings of these forms and symbols alter with the variety of elements and their relationship to each other, as well as the context and individuality of the wearer.



**above**
*Brooches #1, #2, #3*, 2002
copper, enamel
4 x 2 1/4 x 1/4"; 3 1/4 x 1 3/4 x 1/4"; 3 1/2 x 2 x 1/4"
Photo: Maciek Walentowicz

**right**
*Collar #3*, 2002
silver, enamel, copper
8 1/2 x 8 1/2 x 1/4"
Photo: Maciek Walentowicz



**JUNE SCHWARCZ** SAUSALITO, CALIFORNIA

I have always been interested in enamel because of its transparent qualities. In working on vertical surfaces with transparent enamel, which shows all your sins, I feel as if I am in a gigantic struggle with the forces of heat and gravity. Often there is tragedy, but sometimes something special can occur. I think perfection is nice, but I've never achieved it, and I've never grown tired of the exciting gamble.

**left**
*#2180*, 2001
enamel, electroformed copper
11 1/2 x 8 1/4"
Photo: Lee Fatherree

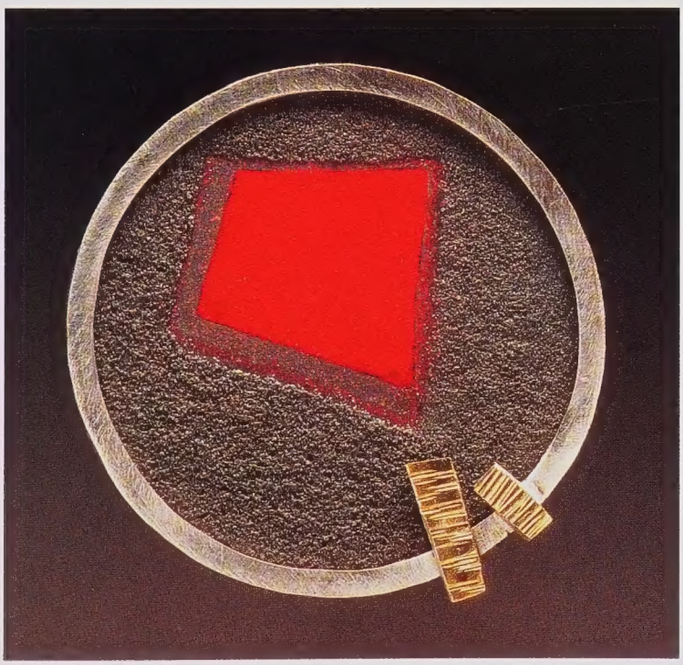
**above**
*#2192*, 2001
enamel, electroformed copper
8 1/2 x 5 x 5 1/2"
Photo: Lee Fatherree

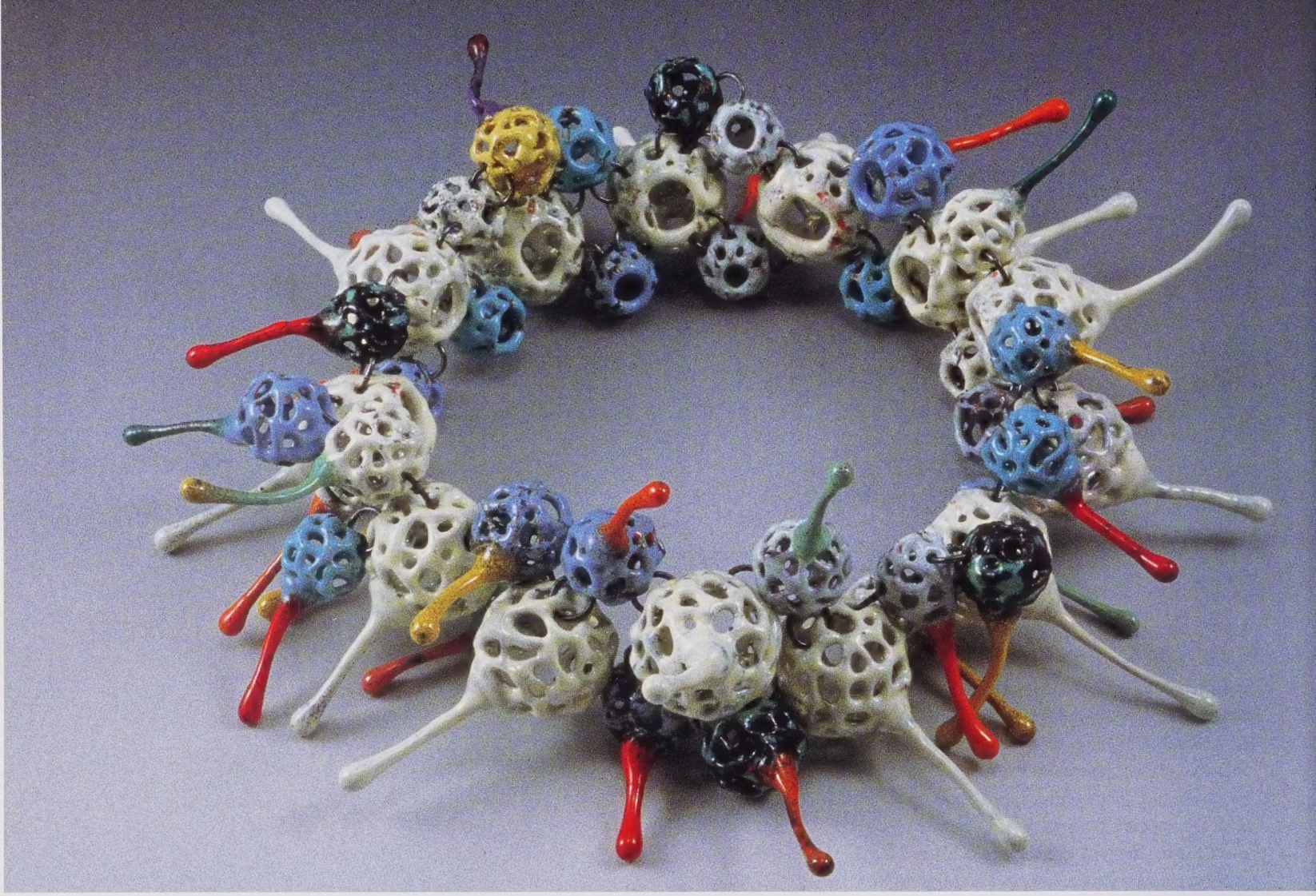
**JAN SMITH** SEATTLE, WASHINGTON

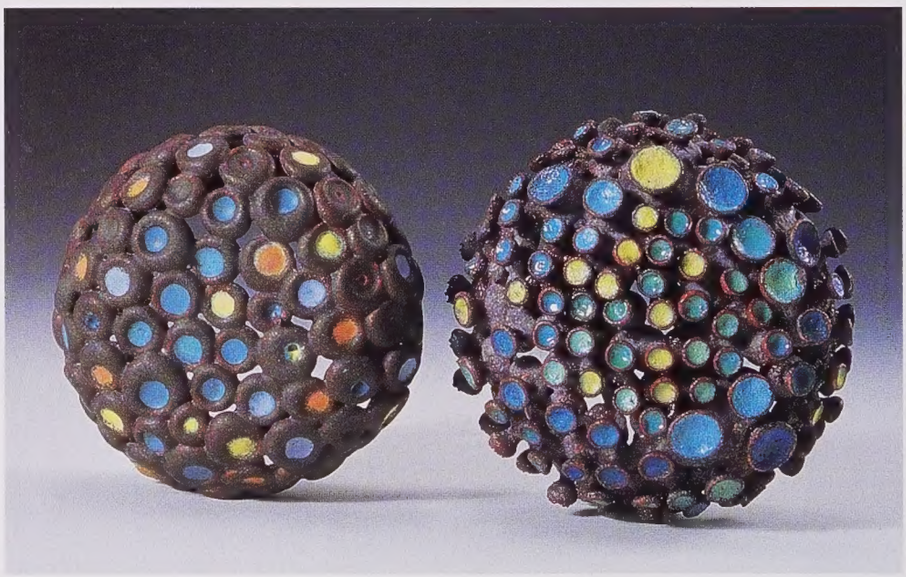
I am interested in the surface nuances of textiles, botanical forms, and eroded surfaces. I use the enamel to build layers of images, color, and marks; generally working in a series using recurring elements as one would familiar words to address my response to these objects. The recurring elements are meant to evoke memories, layers of varied emotions, and past experiences. The layers of transparent colors and their luminescence never fail to seduce me. Enamel and etching allow me to incorporate a drawing sensibility in my work. My work is process-oriented in that I begin with a feeling that I want the piece to evoke, rather than a formal completed design.

**right**
*Descending Dark Circles & Descending Cream Circles*, 2002
enamel, copper, sterling, 22k gold bi-metal
3 1/4 x 1 1/2 x 1/8"
Photo: Doug Yaple

**below**
*Flocked Red Rectangle*, 2002
champleve enamel, copper, sterling, 22k gold bi-metal
1 3/4 x 1/8"
Photo: Doug Yaple







## **HYE-YOUNG SUH** CHAMPAIGN, ILLINOIS

My current body of work is inspired by the forms and colors of sea corals. The variety of color and structural patterns of corals, which results from evolutionary processes, is especially fascinating. I choose enamel as the medium for my coral-inspired pieces because it allows me to layer several color patterns and create delicate textures. In order to give the pieces a more natural appearance, I leave parts of surface area bare of the enamel. Therefore, it mimics the color balance and contrast existing in the natural coral reefs.

**above**
*ng*3* (necklace), 2002
enamel on electroformed copper, sterling silver
2 x 6 1/2 x 6 1/2"
Photo: Hye-young Suh

**left**
*bg*7/bg*13* (brooch), 2002
enamel on electroformed copper, sterling silver
1 x 2 1/2 x 2 1/2"
Photo: Hye-young Suh

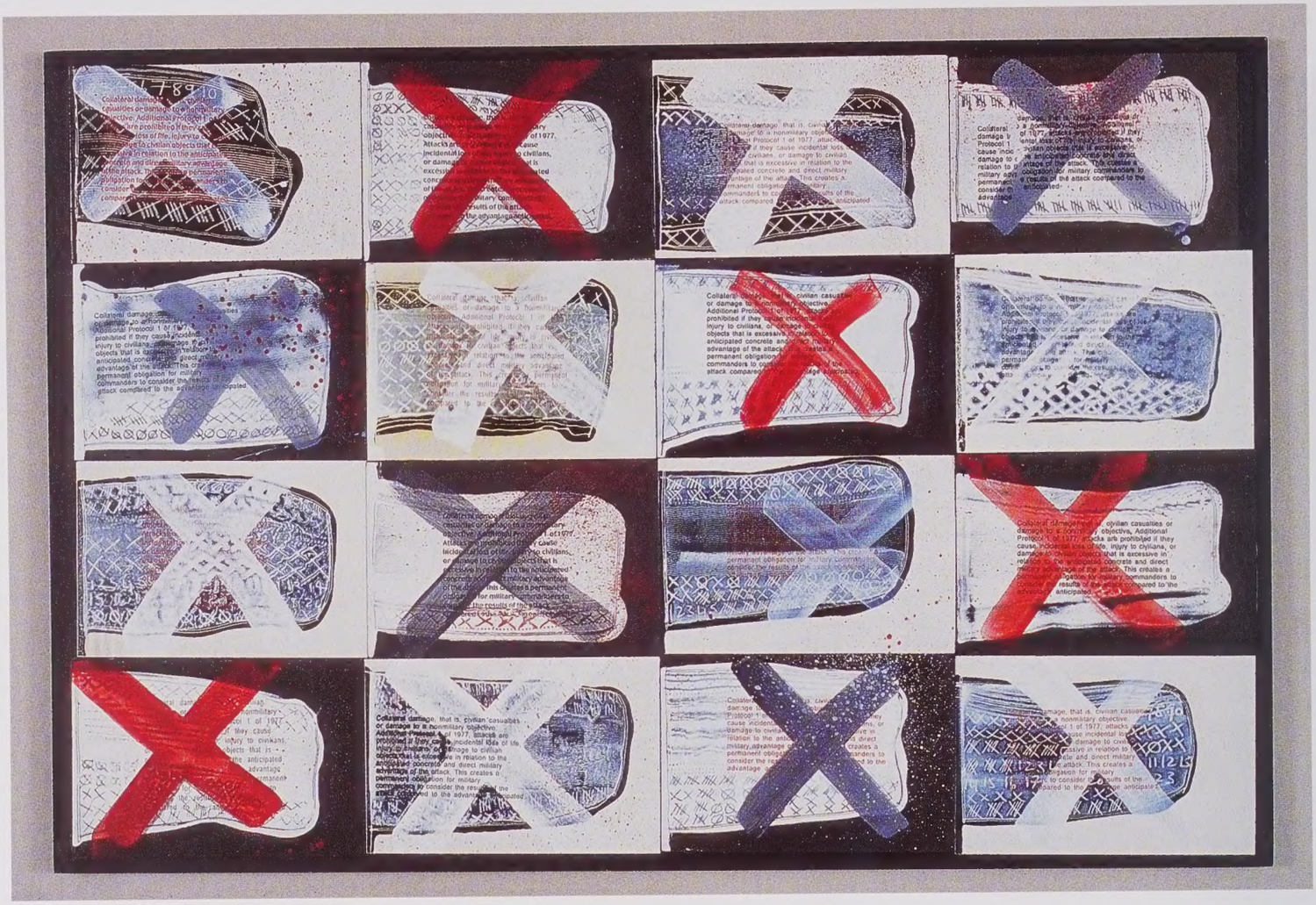
**VALERI TIMOFEEV** EAST STROUDSBURG, PENNSYLVANIA

After being involved in the art of enameling for many years, I became captivated by the beauty of Art Nouveau plique-à-jour masterpieces. I conducted extensive research and spent much time in museums and libraries. I did a lot of experimenting to develop my own technique, which is similar to the old plique-à-jour technique.

My goal in re-discovering and studying plique-à-jour is to build a bridge between the legacy of beauty and professionalism of old masters, and the future artists who will bring this technique to another level of application and love. I wish for the people to have an opportunity to enjoy art pieces done in plique-à-jour technique, unforgettable for its glorious and stunning effect of light, color, and jewelry quality.

**right**
*Vase*, 2000
plique-à-jour enamel, gilded silver
8 x 4 x 4"
Photo: Bob Barrett

**below**
*Two Glasses*, 2000
plique-à-jour enamel, gilded silver
4 x 3 1/4 x 3 1/4"
Photo: Bob Barrett



## ELIZABETH TURRELL CLIFTON, BRISTOL, ENGLAND

My principal interest is the broad theme of conflict. Conflict is seen almost daily in the new media, horrifying but removed—seamlessly accompanying television commercials. The "In Memoriam" series continues to make incidents of conflict. In 1999 this work was extended to mark the 50th anniversary of the Universal Declaration of Human Rights.

A postcard from the First World War also triggered my most recent work; a preprinted manila postcard issued by the Field Service. The soldier deleted non-applicable sentences, while personal messages were censored.

The physical qualities of enamel invite touch, and offer lasting imagery appropriate for works of commemoration; essential to my intention.

I appreciate traditional enamel techniques but find them inappropriate for my work. My concern is the finished visual image, not complicated techniques. I find simple drawing, painting, and printmaking approaches in enamel are more expressive, offering endless possibilities of surface—subtle to the sumptuous—unavailable in other media.

**above**
*Collateral Damage* from "Universal Declaration of Human Rights" Series, 2001
drawn and painted enamel on recycled pre-enameled industrial steel, decals
14 x 18"
Photo: Mark Simmons

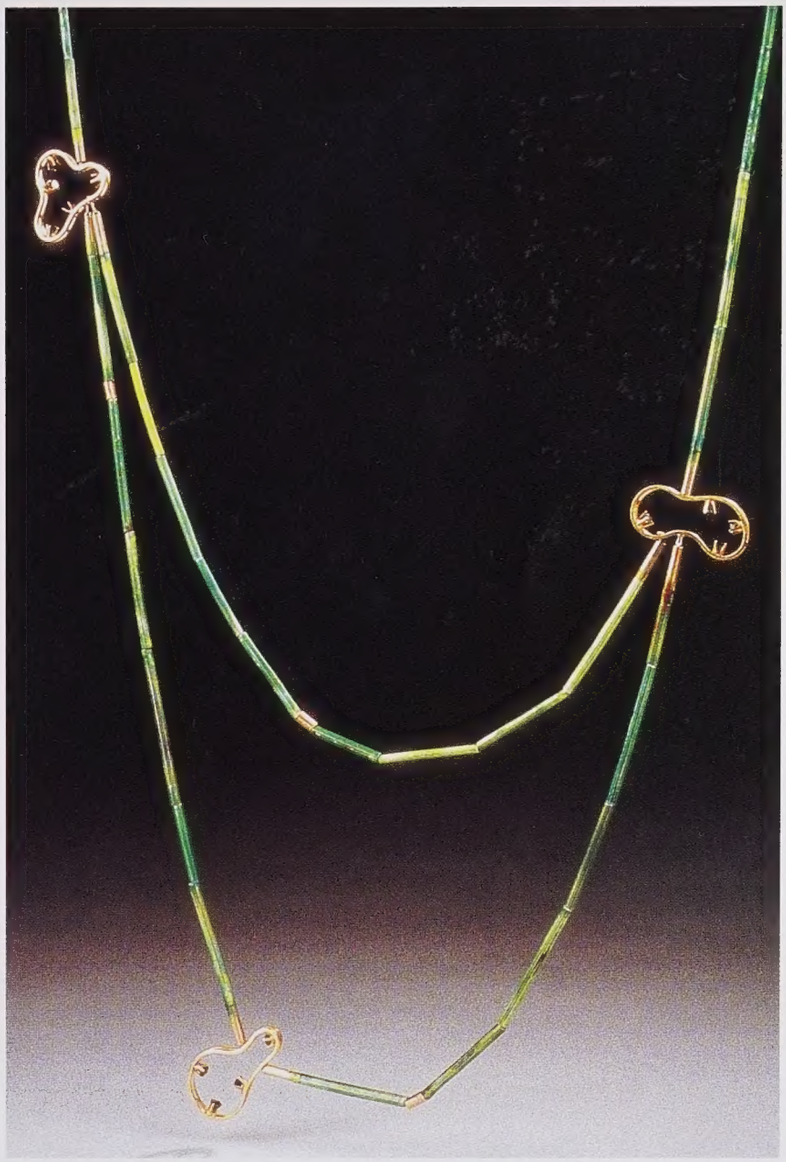
**left**
*Memories and Maps: Landscape of Childhood*, 2002
collage, sgraffito on recycled pre-enameled industrial steel, decals
16 x 12"
Photo: Mark Simmons

**JOHAN VAN ASWEGEN** PROVIDENCE, RHODE ISLAND

Through the cold murky bog
My roots grope for the underworld
As my leaves
Sing and dance
In the wind
Dis.

**right**
*Twig Necklace 3*, 2002
enamel, sterling silver, 18k gold, tourmaline
length 39 3/8"
Photo: James Beard

**below**
*Skull Cocktail Ring*, 2002
enamel, cast sterling silver, 18k gold
1 x 3/4 x 3/4"
Photo: James Beard



## VELETA VANCZA

BLOOMFIELD HILLS, MICHIGAN

binary large object (B.L.O.B.): A large block of data stored in a database, such as an image or sound file. A B.L.OB. cannot be interpreted by the database in which it is stored.

blob: 1 a : a small drop or lump of something viscid or thick; b : a daub or spot of color

2 : something ill-defined or amorphous

I embezzle modernist color ideals and force them to be liable to form. This work employs vitreous enamel for color as well as structure for the pieces of formed copper screen. The firing process establishes the structural integrity. These works argue that color cannot exist without form.

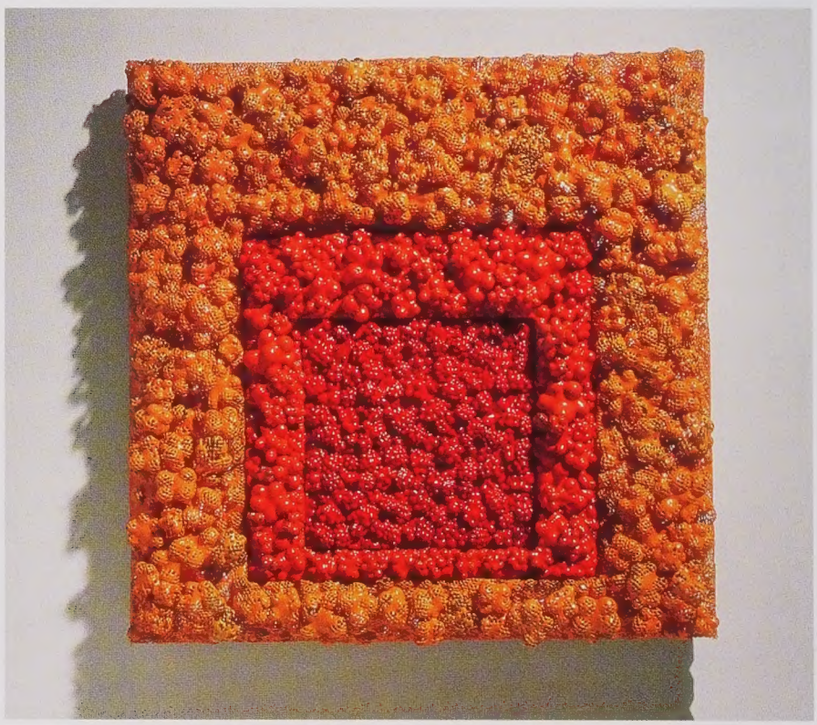
embezzle: to take for personal use money or property that has been given on trust by others, without their knowledge or permission

ideal: n-1. a standard or principle to which people aspire

2. a concept that exists in the imagination only

**left**
*Blob #3*, 2002
enamel, copper
96 x 144 x 2"
Photo: John Guillemin

**below**
*Confiscation of the Square*, 2002
enamel, copper, wood
16 x 16 x 3"
Photo: John Guillemin



**TAMAR DE VRIES WINTER** CAMBRIDGE, ENGLAND

I work with metal and glass. This is my language. In working with metal and enamel, I fuse ancient and contemporary techniques and concepts. I was initially trained as a jeweler at St. Martin's School of Art and Design in London. I design and make enameled jewelry and silverware. My interest in ceremony, both personal and public, has led me recently to create a collection of Judaica.

I grew up in Israel, and the Middle Eastern influences were crucial for my development as jewelry designer and maker. Ancient cultures made a great impact on my artistic identity. The texture of the land, the Mediterranean colors and landscape, and the multicultural character of the people are reflected in my work.

I create personal and precious objects that symbolize and signify an event, a memory, or an object as luck charm. My interest in ceremonial objects centers on the relationship between the person and the object, marking a distinctive occasion.

**right**
*Ceremonial Cup*, 2002
sterling silver, enamel, gold foil
2 3/4 x 2 3/8"
Photo: James Austin

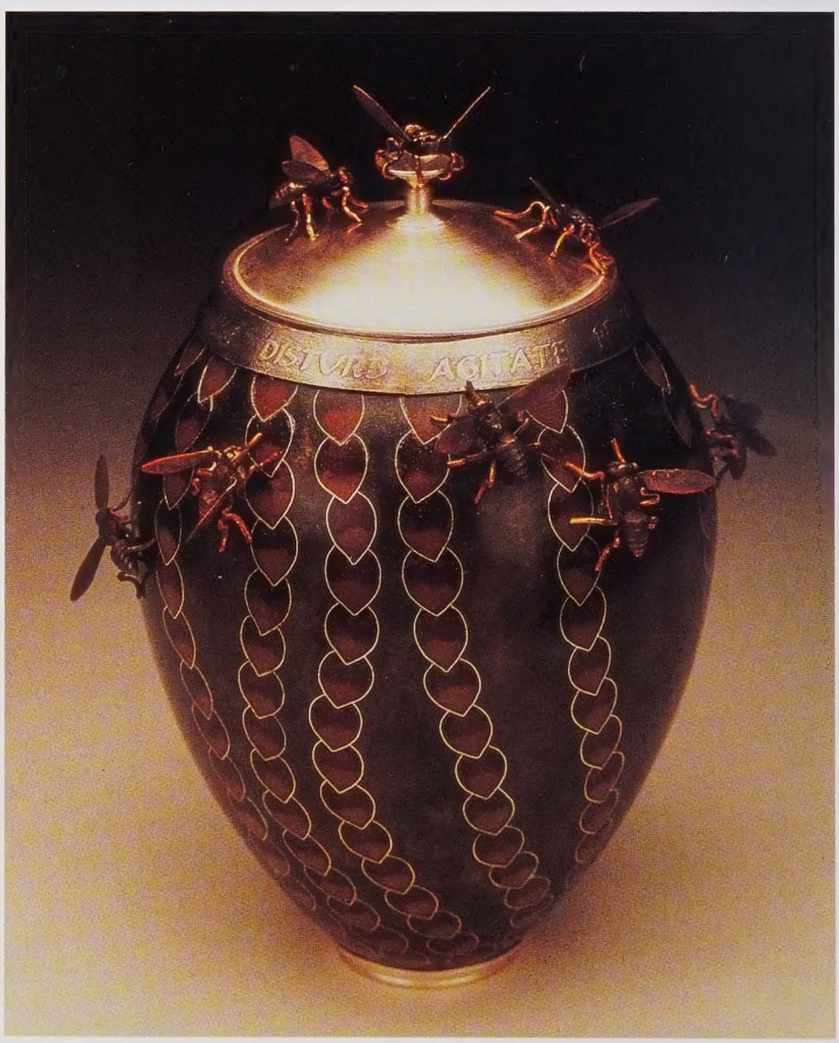
**below**
*The Three Graces* (three ceremonial cups), 2000
sterling silver, enamel, gold foil
1 3/4 x 3"
Photo: James Austin

**HEINZ BRUMMEL** MINNEAPOLIS, MINNESOTA

After twenty years, the relationship I have to my craft had morphed from love and passion into complacent fatigue. I'd become tired and worn down from the normal grind of habit and routine, as well as the survival stresses from a cautious, dwindling, and increasingly unsophisticated bottom line marketplace. Wal-Mart is now the nation's largest jewelry retailer. Our popular culture and national psyche are increasingly defined and impacted by professional athletes, entertainers, unethical CEOs, and "born-again" drum-beating politicians advocating for oil, guns, and money....all of it "supersized."

The challenge now as an artist is to renew my faith and commitment daily; to fall in love again with what I do best and that which has sustained me until now. To attitudinally transform the studio from "work house" to refuge....a laboratory for ideas....a chapel where work becomes prayer. Each small gesture and task links to the next in a creative process...just as breath succeeds breath to sustain a life of peace, love, and compassion.

*Klimt Robe* (brooch/pendant), 2002
carved and sandblasted enamel, 23k gold leaf, silver
2 3/8 x 1"
Photo: Heinz Brummel



**HARLAN W. BUTT** DENTON, TEXAS

My influences often come from the flora and fauna of the places I have lived, their colors, textures and shapes. But as a human being, I also live in a world of relationship, interaction, and communication, and so imagery, even of nature, can be metaphorical as well as literal.

Many of my recent pieces have employed cloisonné to create a repeated pattern on the surface of three-dimensional vessels. From the cell structure of plants and animals to the multiplicity of stars in the sky, to the days in our lives, repetition supplies structure to chaos.

Color has a strong emotional impact. In addition, color can bring to mind specific times and places. Enamel has properties which allow it to be as transparent as crystal or as dense as sand. I use enamel to supply color, texture, emotion, and a sense of reality to the forms of my work.

*Earth Beneath Our Feet: Mud Wasp Jar*, 2002
silver, enamel, brass, copper
6 x 4 x 4"
Photo: Rafael Molina

**LINDA DARTY** GREENVILLE, NORTH CAROLINA

The dense and fiery autumn foliage of the North Carolina mountains inspires these pieces, which are about a sense of place, a personal narrative, and rooted in the traditions of functional hollowware. Piercing and forming the metal produces reflections in both color and light, suggestive of the shadows of leaves that flicker through sunlight in the woods.

Enameling allows me to create rich, colorful surfaces using familiar drawing and painting techniques, combined with many layers of opaque and transparent glass. I work intuitively, responding to what comes out of the kiln, and using whatever techniques I need to develop my ideas. The process can be spontaneous or intentional, and the color palette is as rich and unlimited as nature itself.

*Outside In: Cup*, 2002
copper, enamel, fine silver, sterling
8 x 5 x 4"
Photo: Linda Darty

**CAROLYN DELZOPPO** MULLUMBIMBY, AUSTRALIA

My cloisonné work, both jewelry and panels, is commentary on environmental issues or is inspired by observations in my garden. I am very interested in issues of genetic modification of plants, loss of seed and plant diversity, and the problems of overdevelopment and global warming. I believe that cloisonné enamel can be a strong medium for communication about these concerns.

I am a miniaturist. I believe that small is beautiful and that details are important. These brooches have been inspired by my fascination with natural pattern on the ground under trees and large plants. There is repetition of shape and color, but also subtle difference. The constant shedding of leaves, petals, twigs, and seeds is part of the unflagging cycle of regeneration of plant and soil life.

I use cloisonné enamel line to convey my pleasure in details, and transparent vitreous enamel to express joy through glowing color.

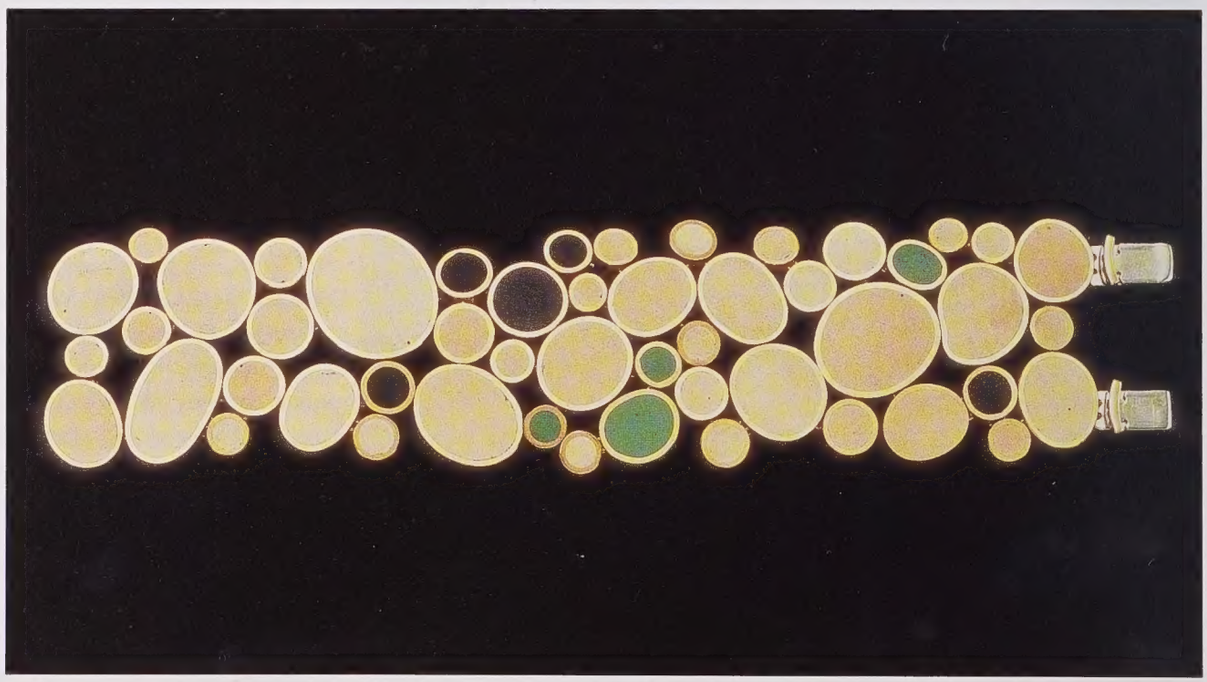
*Ground Patterns* from "Brooch Series," 2001
cloisonné enamel, fine and sterling silver
1 3/4 x 1 5/8" each
Photo: Erik Williamson

*Kisses from Catullus*
(neckpiece), 2002
18k gold, sterling silver, enamel, fine silver, copper, freshwater pearls
circumference 15"
Photo: Lydia V. Gerbig-Fast

**LYDIA V. GERBIG-FAST** FORT WAYNE, INDIANA

The ancient and classical arts of Mediterranean cultures have long influenced my work in various ways. Precious stones and enamelwork are quite prevalent in the personal adornment of these cultures. Countless fragile elements, fussy enameled flowers, paper-thin gold flora, fauna, and deities create incredibly bold and vibrant compositions that exude romantic sensuality, immense femininity, and near-utopian perfection.

Color is almost always present in my work, be it gemstones, miniature paintings, or enamels. The broad versatility of enamel serves double duty as a type of painting media while also reflecting the color and texture of gemstones. I often strive to suggest in my work historical origins with a sense of romanticism and femininity, while also being a bit decadent. I want my work to hold a mystique of the past and to make the wearer feel vibrant and beautiful. Enamels can add greatly to achieving this.

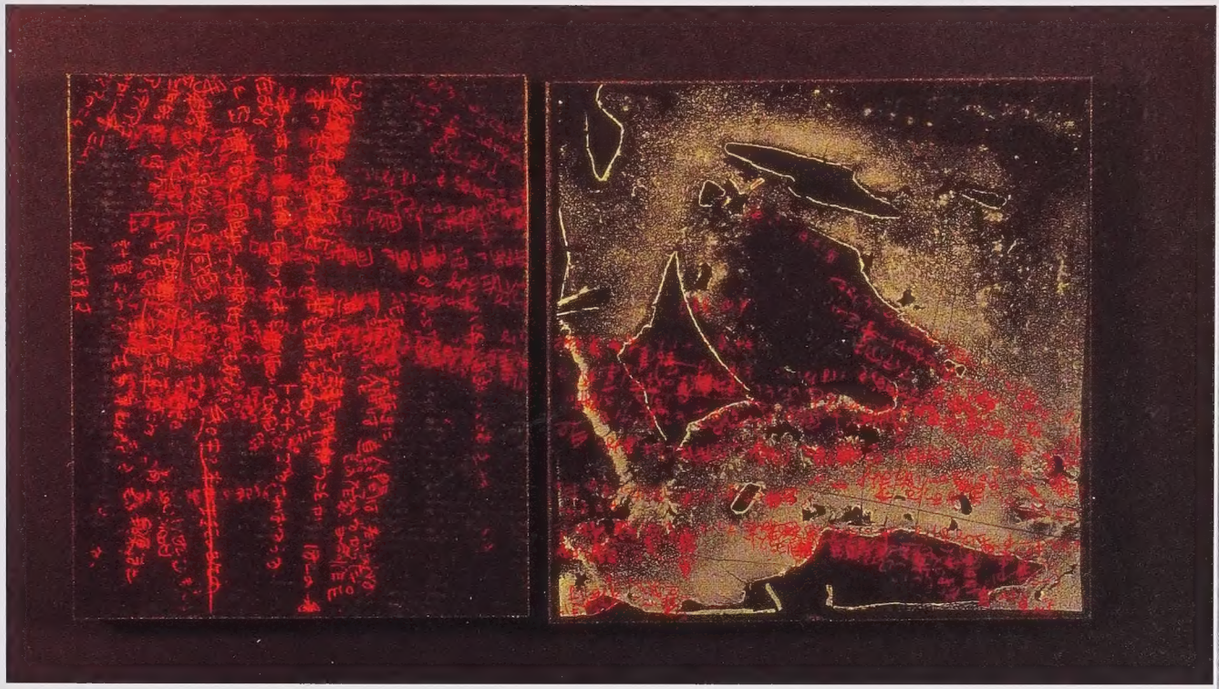


*Enamel Bracelet*, 2001
18k gold, opaque enamel
1/8 x 6 1/2 x 1 1/2"
Photo: Tim Lee

**JOHN IVERSEN** EAST HAMPTON, NEW YORK

I started enameling and jewelry making about twenty-five years ago. Looking back over that time, color has always been an important part of my work, whether in 14k green gold, bronze oxides and patinas, burned silver or enamel. I feel that with enamel, colors become more of an inherent part of the piece, as opposed to gemstones or other materials that always seem more like a collage element. Although the pictures show the work as visually strong and powerful, they can't show the nature of the thin, opaque, ground glass surface.

The actual enamel colors I choose—red, blue, yellow, black, etc.—are the ones I am unconsciously drawn to. It is something child-like, primitive, the joy of finger painting mixed with the splendor of ancient tomb treasures or a pirate's bounty—gold, ruby reds, emerald greens. Who cares if it is glass?

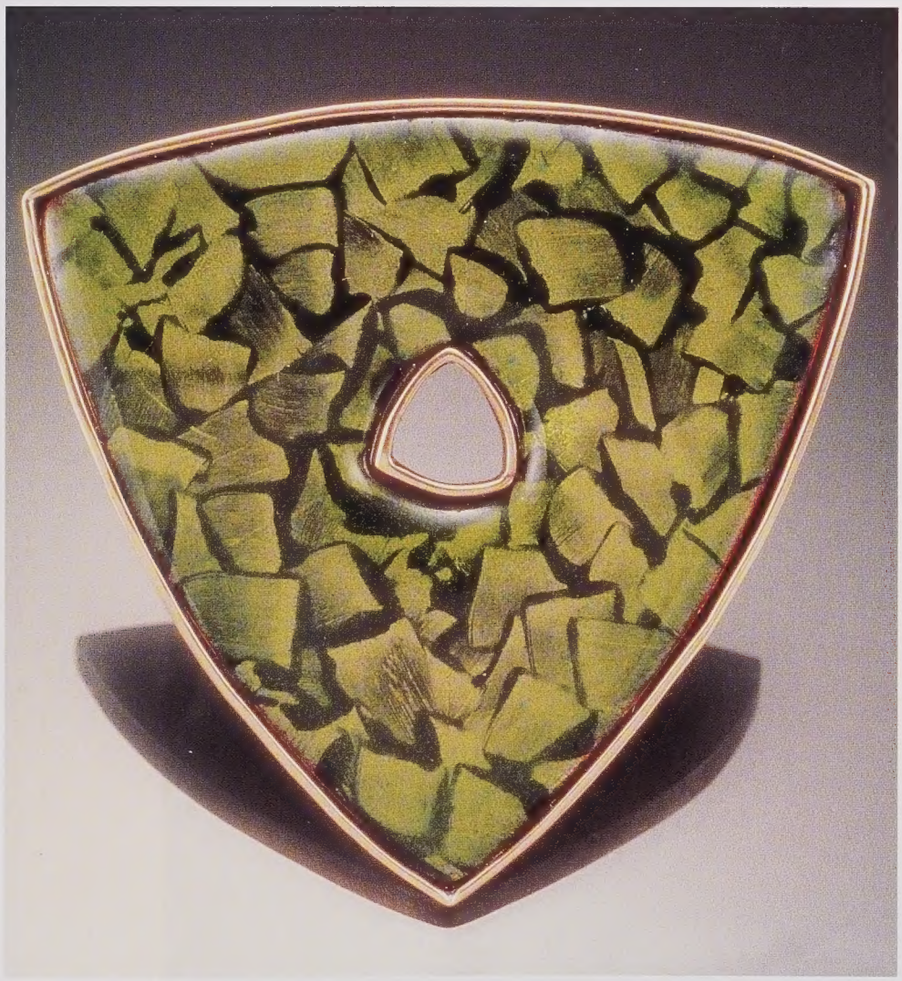


*Wanderings*, 2001
screenprinted enamel transfer on porcelain steel
6 x 5"; 6 x 6"
Photo: Margaret Yuko Kimura

**MARGARET YUKO KIMURA** CLEVELAND, OHIO

After collecting fragments of words and images from my sketchbook, I use scribbled text and spontaneous brush marks of ink to create decals for enameling. I apply the fragments of images in layers until they achieve a good balance. Applying multiple layers of enamel to the plate is similar for me to the printmaking process.

During the process of firing, brilliance of color and texture of the enamels are varied by the amount of heat and time in the kiln. This relates to my process of pulling prints through the press. The condition of ink, paper, and the pressure of the press are elements that change the print images. Each process informs the other, as I change from print to enamel and back.



**BARBARA MINOR** BATON ROUGE, LOUISIANA

I have always focused on subtle visual influences and how they can be absorbed, acknowledged, and utilized. I integrate these influences into a vision during many explorations with other media. The final distillation of various images occurs as enamel powder is applied to metal. While a piece is cooling after firing, I consider what more is needed to reach completion.

My message is concerned with creating something wonderful to see, hold, examine, wear and cherish. I enjoy the viewer (or wearer-owner) as a necessary part of the extended creation process. As the individual connects with what I've done, they realize that the piece they are holding does stimulate their visual awareness.

Enamel conveys a sense of precious endurance. It is able to lend permanent color with great richness to a piece of jewelry, while being compatible with metalworking processes. I cannot imagine reaching my visual goals with another media.

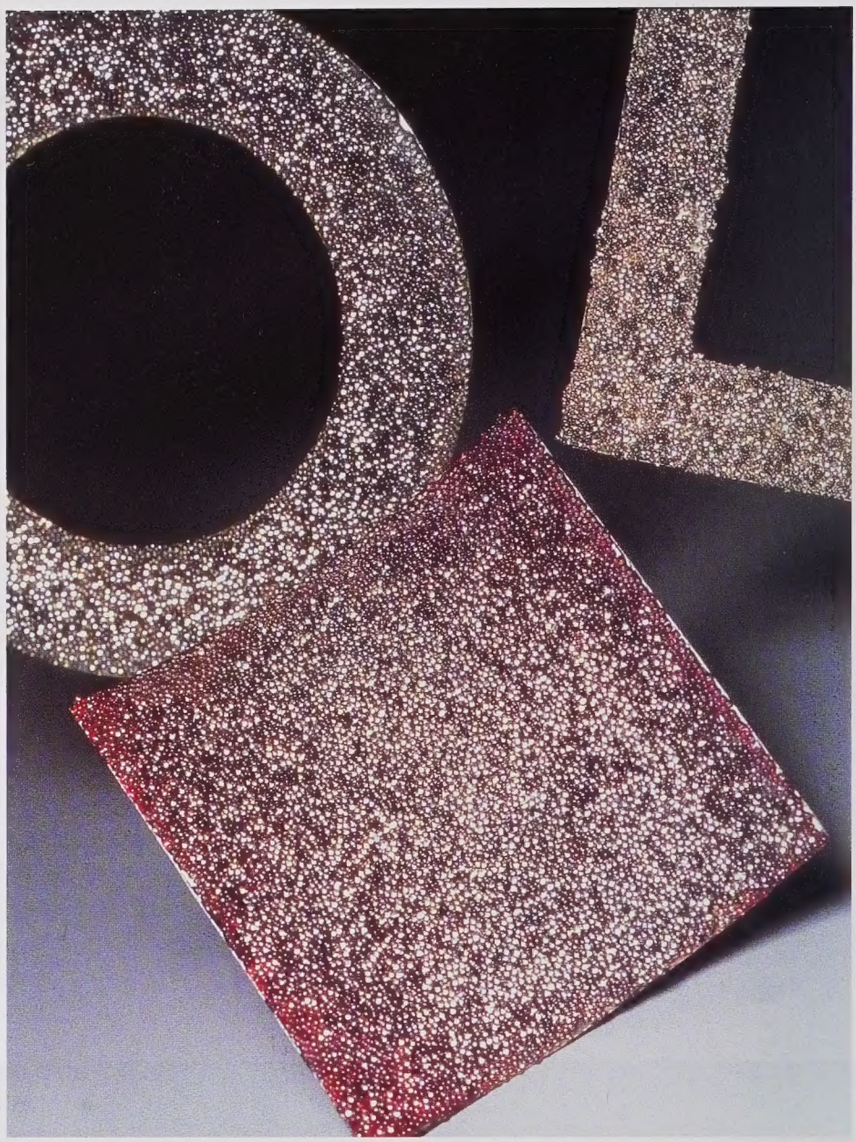
*Triangle–Black Surface Under Color* (brooch), 2002
transparent enamel over black underglaze, copper, sterling
3 x 3 x 1/4"
Photo: Ralph Gabriner

**JOAN PARCHER** PROVIDENCE, RHODE ISLAND

Opposites attract me. I am fascinated by the positive with the negative shape, the organic with the geometric form, and the small with the large.

With my jewelry, I try to make sense of these shapes and forms, sizes, colors, and elements. I especially enjoy enamel. I find the attraction of pure and simple color overwhelming.

*Various Reflective Brooches*, 2002
glass enamel, stainless steel
3 x 3 x 1/2"
Photo: James Beards



**SARAH PERKINS** SPRINGFIELD, MISSOURI

As a maker of hollowware, I use properties of the metal: the plasticity, the permanence, and the dimensionality. As an enameler, I use properties of the glass: the preciousness, the fragility, and the color. In my work, these properties function together to make a whole, with the two materials complementing and completing one another, rather than one being visually more important than the other. My work is primarily cup sets and ceremonial vessels because I am interested in the social implications and uses of these forms. The interactions of people with each other and with the objects I make when they are being used is a conceptual focus of the work.

*Stitched Ceremonial Vessel*, 2002
enamel, copper, silver, onyx
5 x 9 x 11"
Photo: Tom Davis

## **JACQUELINE RYAN** TODI, ITALY

I have always had a deep liking for color, and glass enamels, with their unique surface and the huge palette of colors available, are irresistible to me. The inspiration for my work lies in the natural world and the abundance of forms, surfaces, textures, and infinitely rich colors. In addition to the wealthy palette of colors that enamels offer, they also have a very pleasing tactile quality. It is important how a piece of jewelry feels to the touch; the handling and wearing of jewelry is a sensual experience, and jewelry should be experienced and enjoyed. Many of my works in enamel are made up of moving elements, some of them hollow forms that jingle or rattle when moved, others flat or merely curved. They are qualities for the wearer to enjoy, and it is the interaction of the wearer with the work that ultimately completes its function and really brings it to life.

*Neckpiece*, 2001
18k gold, enamel
length 31 1/2"
Photo: Giovanni Corvaja

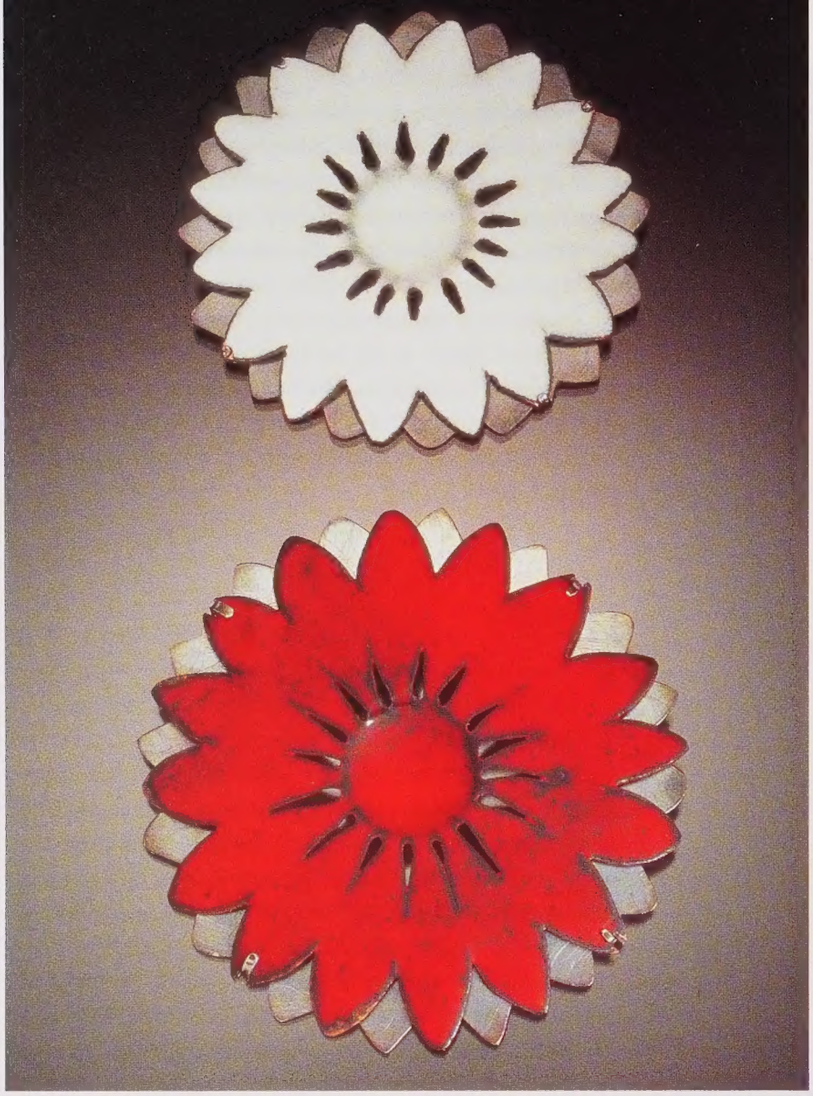
## **BARBARA SEIDENATH** PROVIDENCE, RHODE ISLAND

Mastery of a process can be a very satisfying experience; the results often become a gratifying formula, especially in tedious techniques like enameling. The more interesting aspect for me is how to apply process to express an idea—in this case, utilizing the incredible range of expressive qualities that enamel offers.

I started out using enamel as a means of incorporating color into my work. Inspired by nature, I used mostly bold, primary colors. Then in 1999, I made a body of work on the theme of "winter." I reduced my palette to black and white, creating an illusion of depth through both engraved patterns and built-up layers of translucent fluxes on fine silver.

Leaving the two-dimensional format behind for now, my new work explores three-dimensional forms with a "crystallization" theme.

*Tuscania* (brooch), 2002
2 1/8 x 1 1/2 x 1 1/2"
enamel, sterling silver
Photo: Marty Doyle



**MARJORIE SIMON** HIGHLAND PARK, NEW JERSEY

The current group of botanicals is all about jewelry and the subject of nature in the history of jewelry. This theme grew out of two simultaneous impulses. While sidelined from my workbench with a rotator cuff injury, I spent several months peering into my microscope and making detailed pen-and-ink drawings of plant forms. About the same time, I switched from torch-firing to kiln-firing three-dimensional copper forms. Enamored of color and the possibilities of laying down a cloak of glass on metal, I began incorporating ancient Egyptian and Greek floral motifs I had observed in the British Museum. The folded and constructed forms emerged around the same time, from experiments with the Japanese paper-folding and cutting techniques of origami and kirigami.

*Zinnias* (brooches), 2002
enamel on die-formed copper, sterling silver
white, diameter 3"; red, diameter 3 1/2"
Photo: Ralph Gabriner

**JOANN TANZER** LA JOLLA, CALIFORNIA

I work with vitreous enamel on steel, a material that is terse, exacting, and demanding. The surface is glass and the support is tough. I find this material speaks for my imagery with precision and exactness. The idiom I use is energetic and compulsive. The forthright pull of the surface reflection has a much-needed shine that I respond to with vigor. The happenings that occur in the furnace add mystery to the process of painting, where one is in charge, but in this material it takes on a character of its own. I feel that painting on steel with vitreous enamel allows me space to explore imagery that expresses my reaction to the physical systems of light and change.

*Man and His Music*, 2001
limoges and sgraffito enamel on steel
14 x 18"
Photo: Kimberly Williams

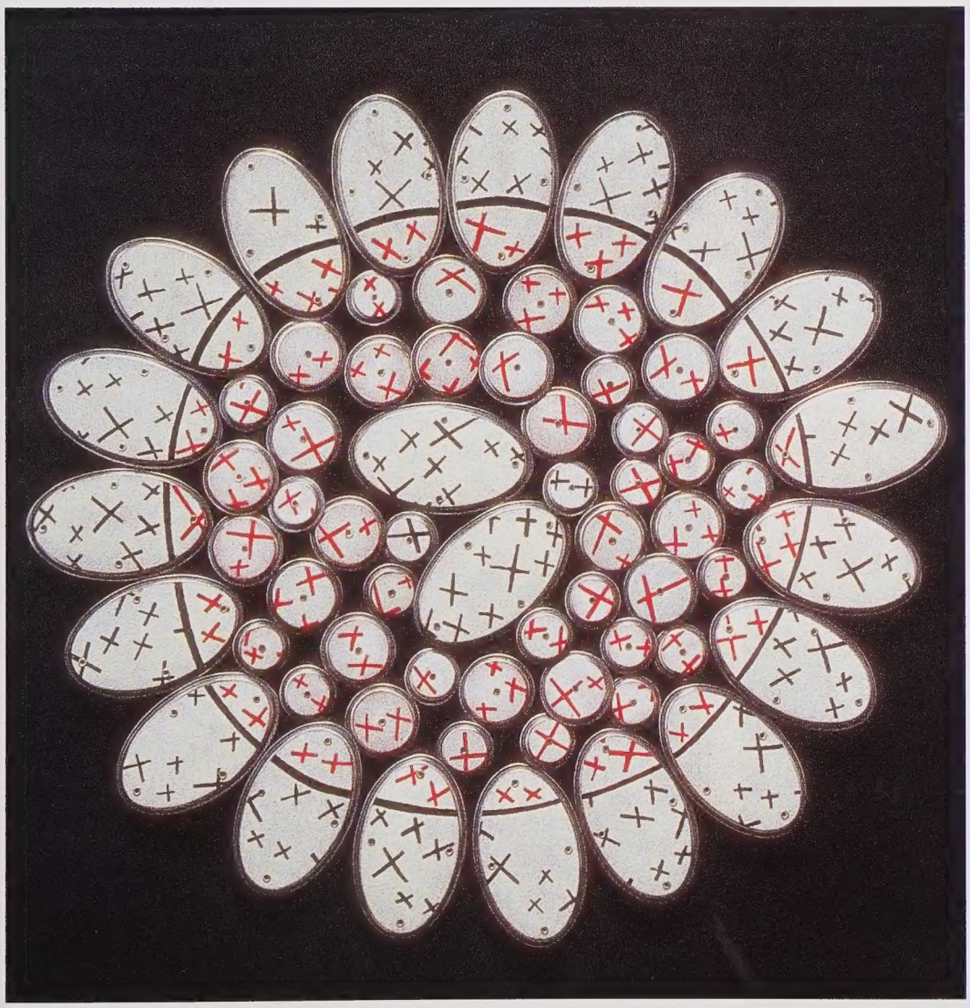
**KATE WARD TERRY** BAY VILLAGE, OHIO

With a background in printmaking, I felt a little lost in my first enameling class until they started talking about copper, acid, and screens. I was introduced to RISO screens, which offered me a way of layering patterns and color onto a copper plate. When the plate was cooled, I would etch it in nitric acid and create very interesting effects when polished.

Then I was introduced to enamel transfers or decals. The color choices were somewhat limiting, but I enjoyed the process. The decals worked the best on porcelain surfaces. The images were developed from prints that included abstract patterns.

"Finger Paint" is a series of decals primarily influenced by pattern, day-to-day routines, and intuitive imagery. Automatic drawings and sketches inform the intuitive imagery. The random mark making of layering and looping, overlapping and intersecting shapes are influenced by the automatic drawing. The themes that developed through this process represent a type of unconscious diary of the cycles of life.

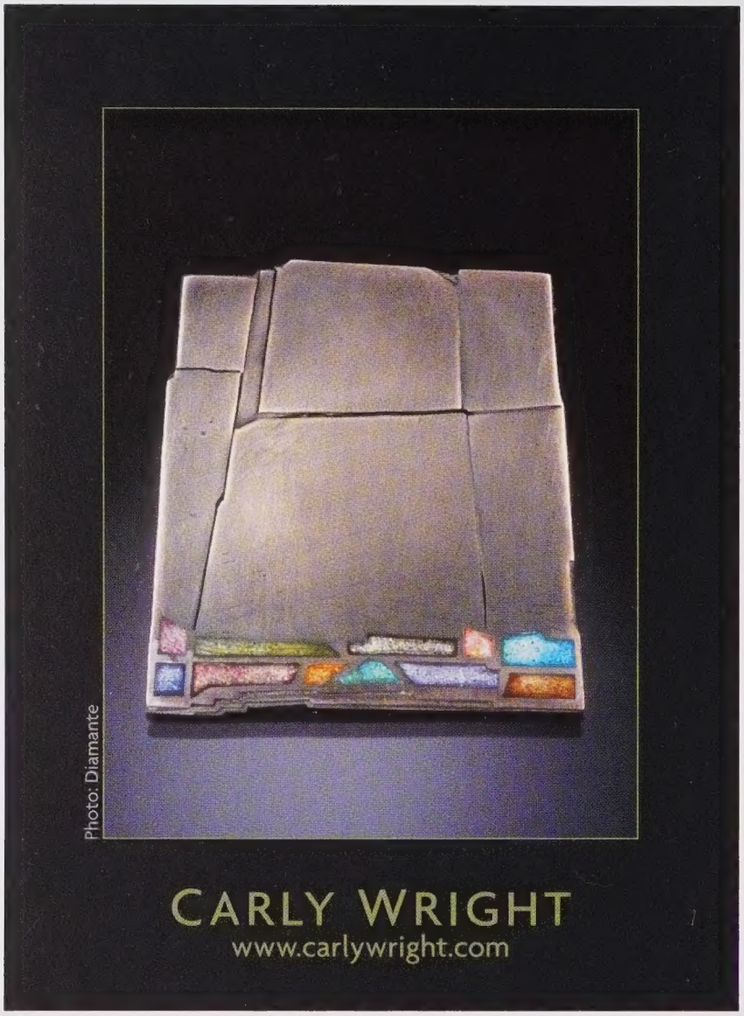
*Fingerpaint Blue*, 2001
decal enamels on porcelain
7 1/4 x 7 1/4"
Photo: Kate Ward Terry



**SARAH TURNER** PONTIAC, MICHIGAN

The design of *All for One...* developed while on a cross-country flight during the post-September 11 climate of hyperaware airline passengers, chaotic airports, and relentless national and international news. Walking down the center aisle, I looked at the stacked rows of faces and felt the collective nervousness of flying in a suddenly unsafe air. High in the air, I sat with a cross section of people; all facing the same direction, all passive, all waiting. I often make work that connects to my ideas about the individual as a member of a collective or group, parts making a whole. The mood during the fall and winter of 2001 added ideas about allegiance and patriotism, anonymity and heroism, alive and dead. Brooches and belt buckles serve as badges, referring to both men and women; a patriotic pairing in part of an idealized American myth.

*All for One...* (brooches and buckles), 2002
copper, enamel, sterling silver, steel
buckles 3 x 2 x 1"; overall diameter 75"
Photo: Courtney Frisse

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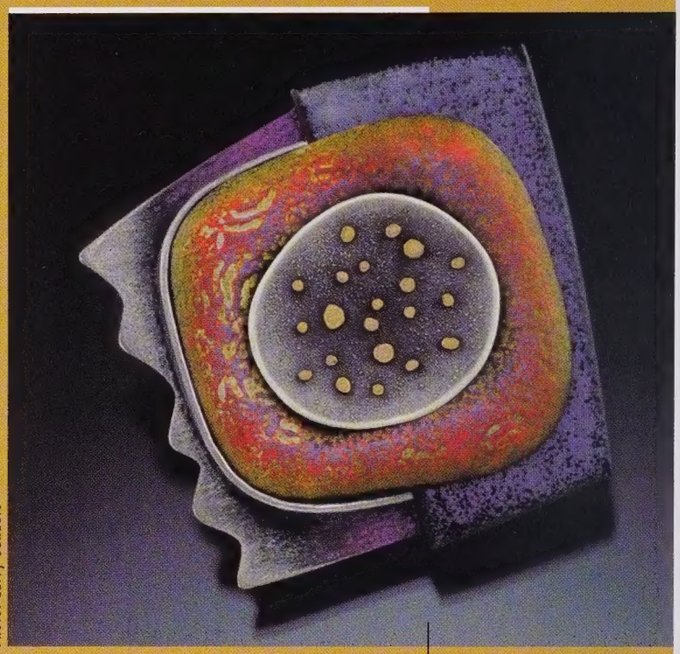


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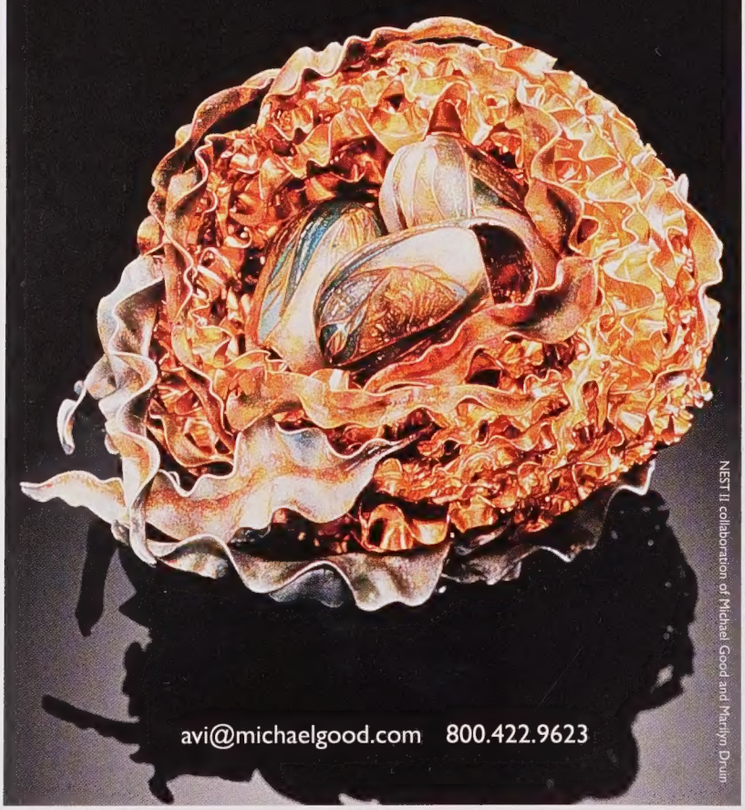


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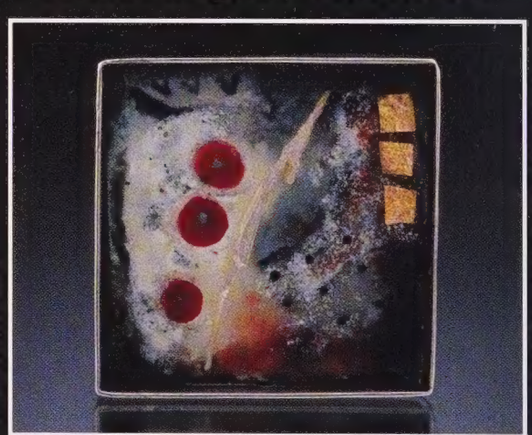


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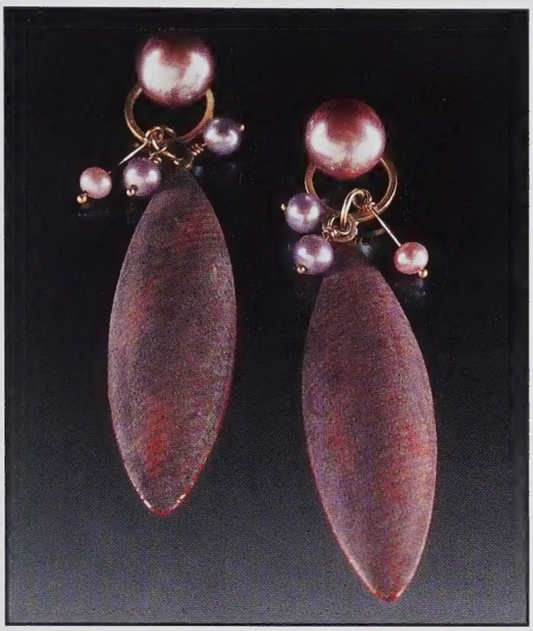

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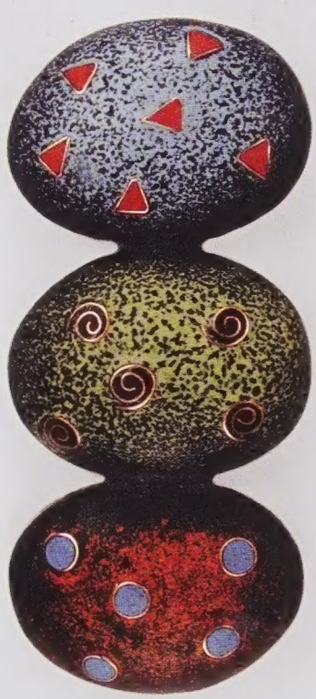

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## MARJORIE SIMON

"Saadyah's Garden - Pink Gardenia"
Brooch, 2003
Vitreous enamel on copper, sterling silver, pearls, 3.5" diam.
photo: Ralph Gabriner

## TAWEESAK MOLSAWAT

Time Series No.1 -"The Condition of Being a Human"
Brooch, 2002, sterling silver, opaque enamel on copper, Lazertran, salt, red pepper,found objects, 3 x 3 x 0.5 "
photo: Taweesak Molsawat

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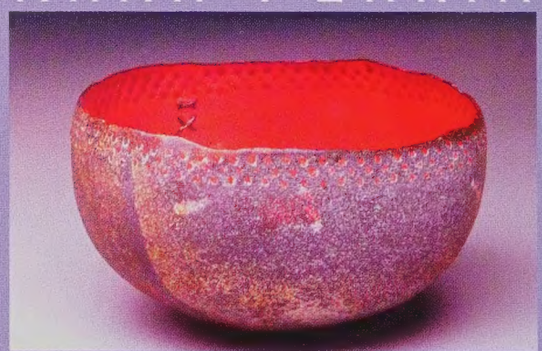
David Freda, *Lucky Strike* (Detail), Fine silver, 24k, 18k, 14k yellow gold, aluminum, pearls, glass enamels.

DAVID FREDA
SARAH PERKINS



Sarah Perkins, *Burned Beggar's Bowl*, Copper, Enamel. 3" x 5" x 5". Photo: Tom Davis

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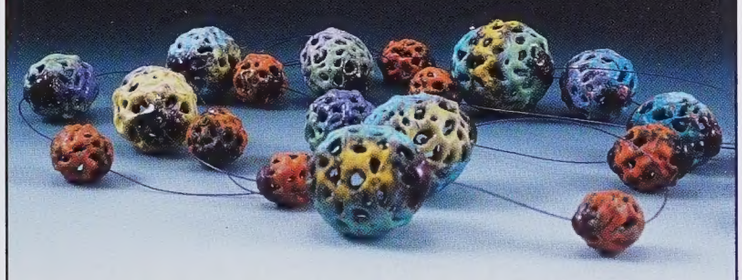

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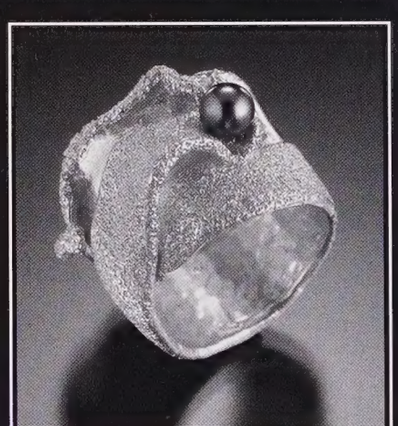

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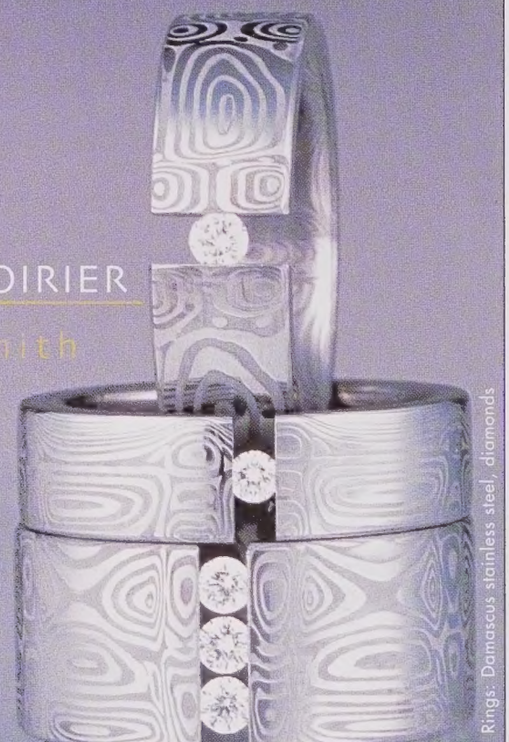

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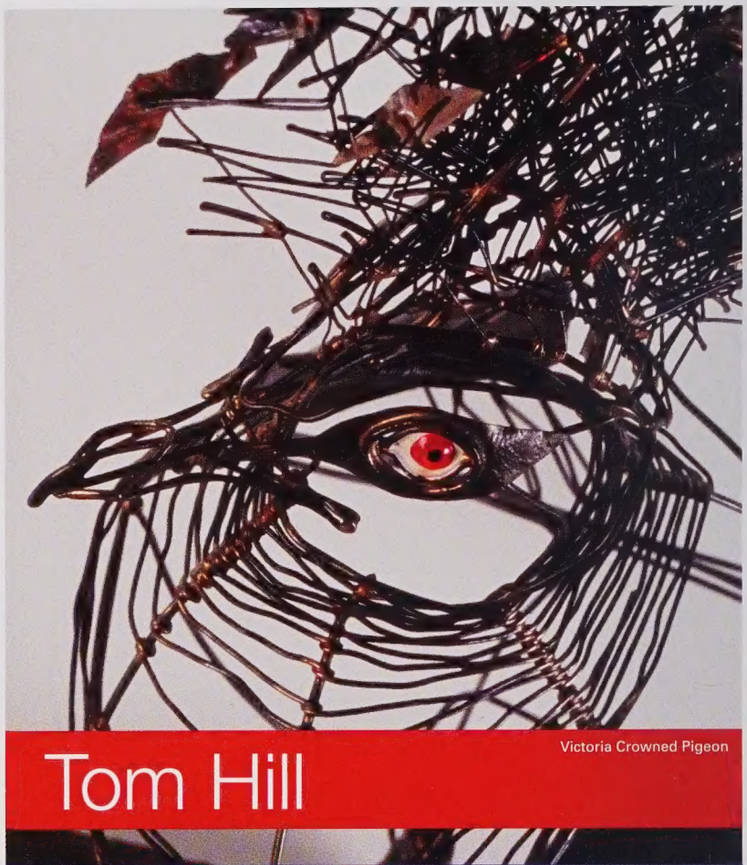

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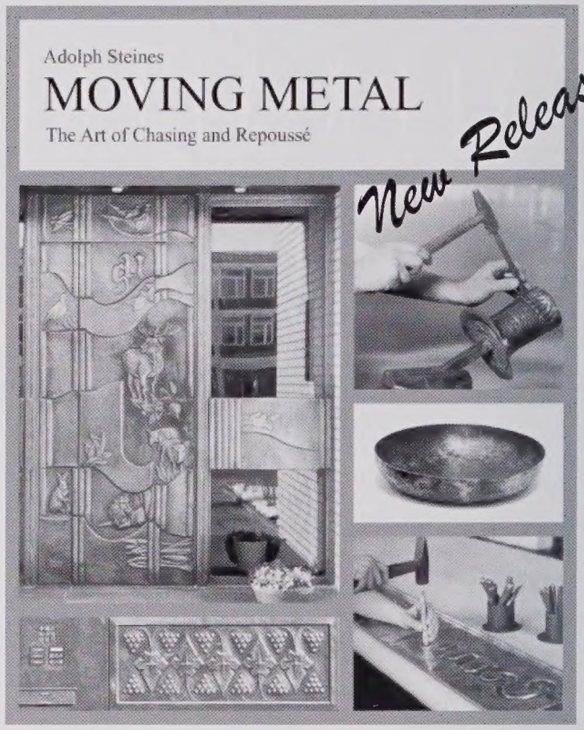


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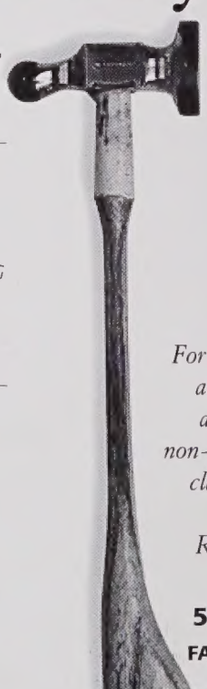

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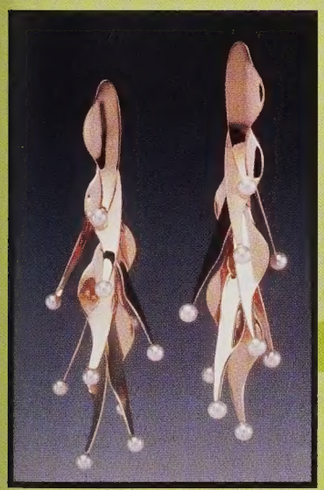

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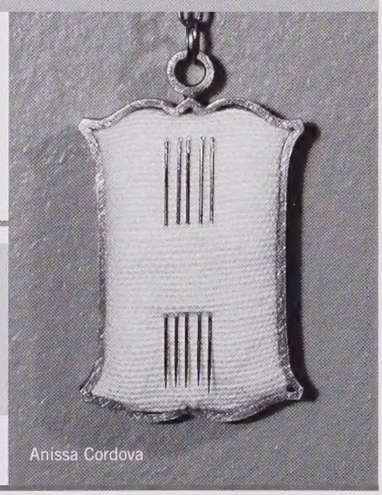

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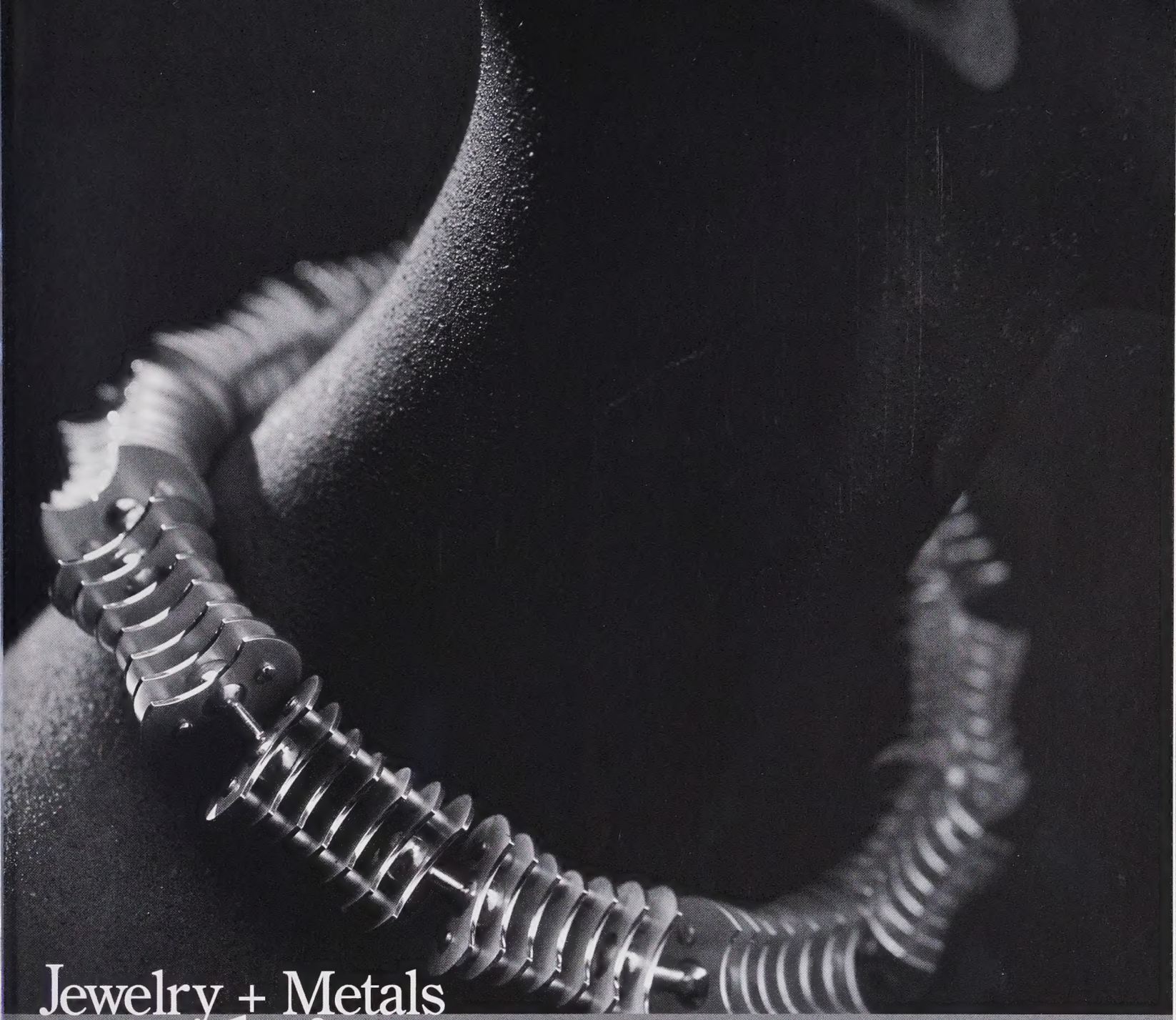

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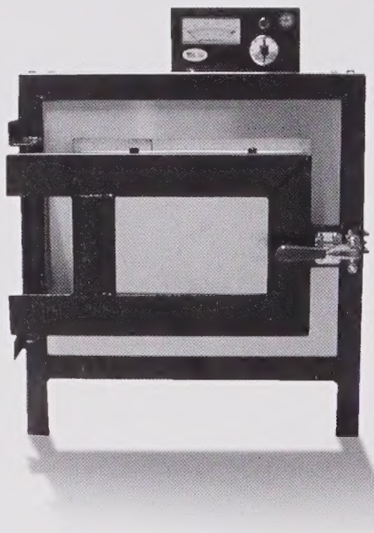

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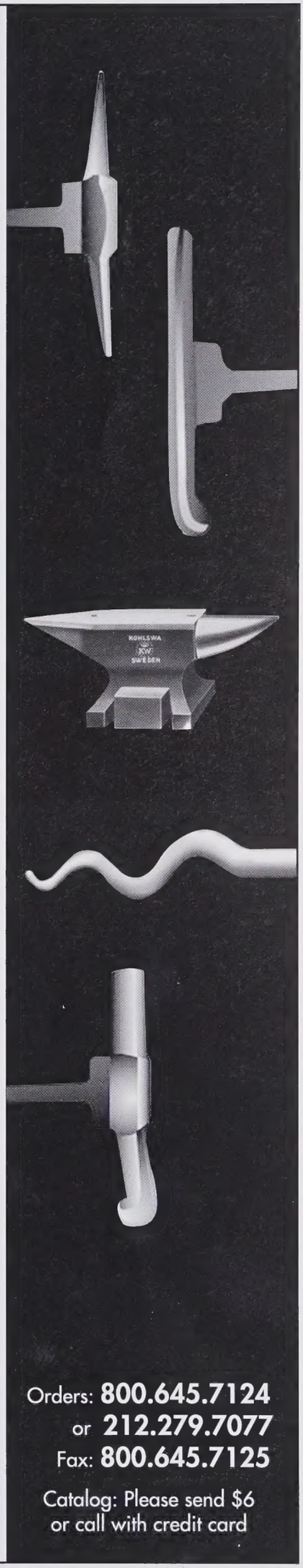

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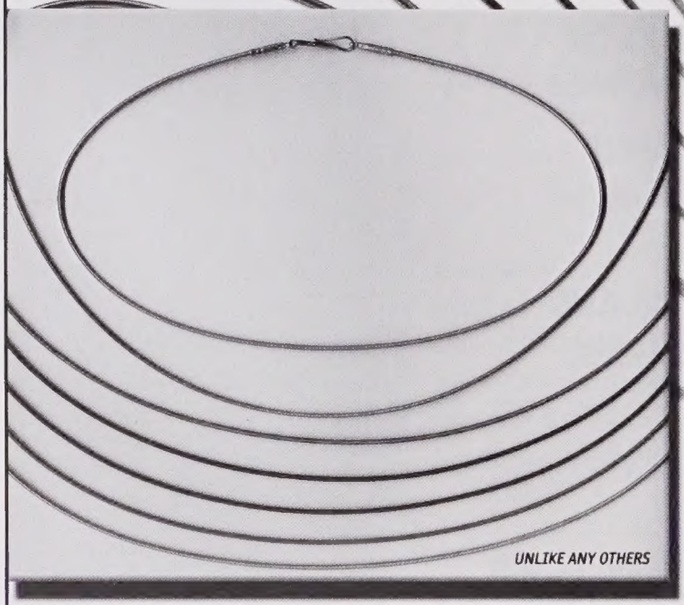


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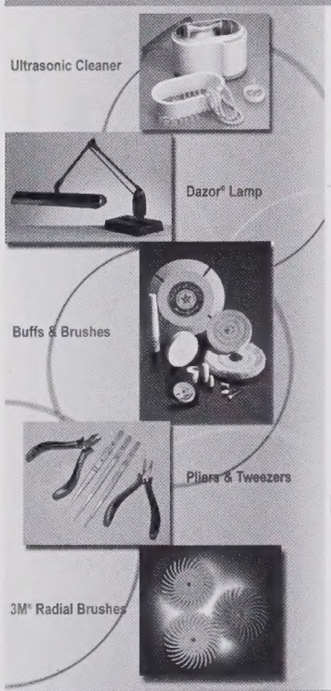


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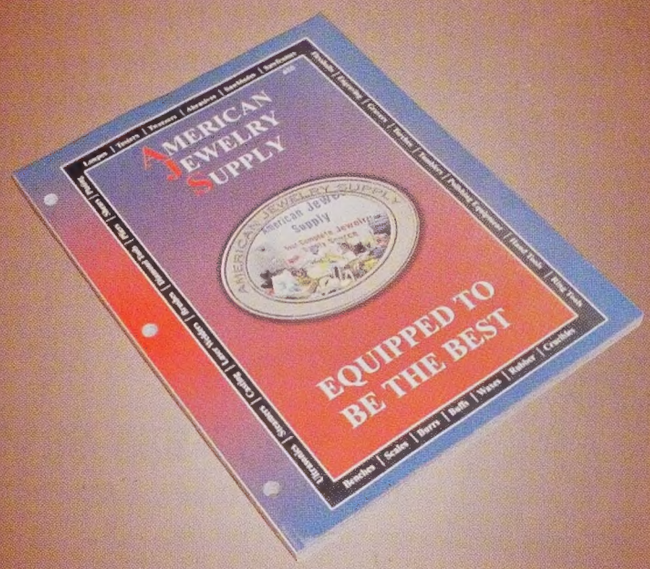


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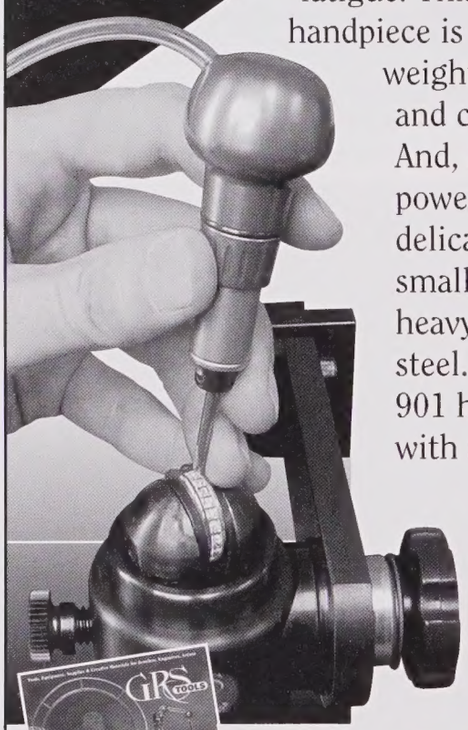

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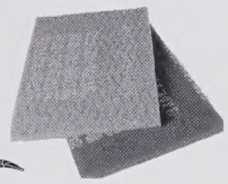

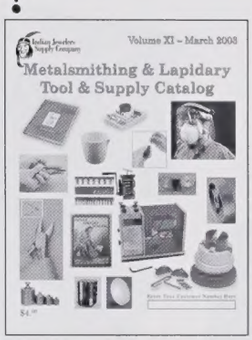


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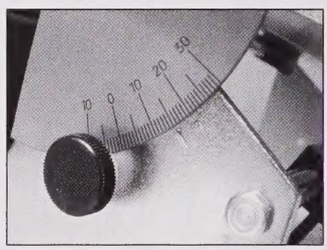

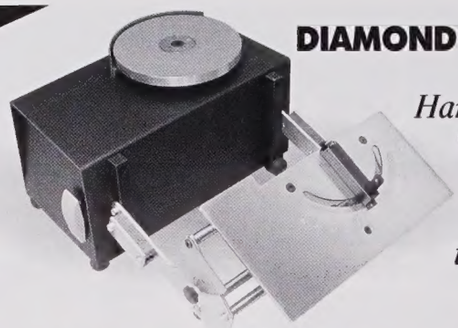

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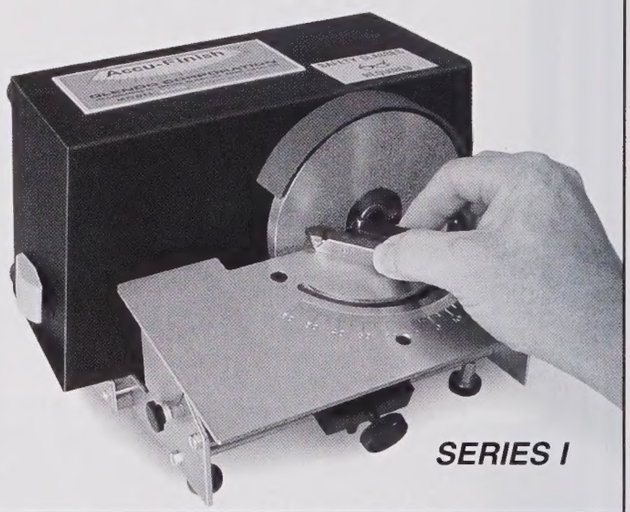


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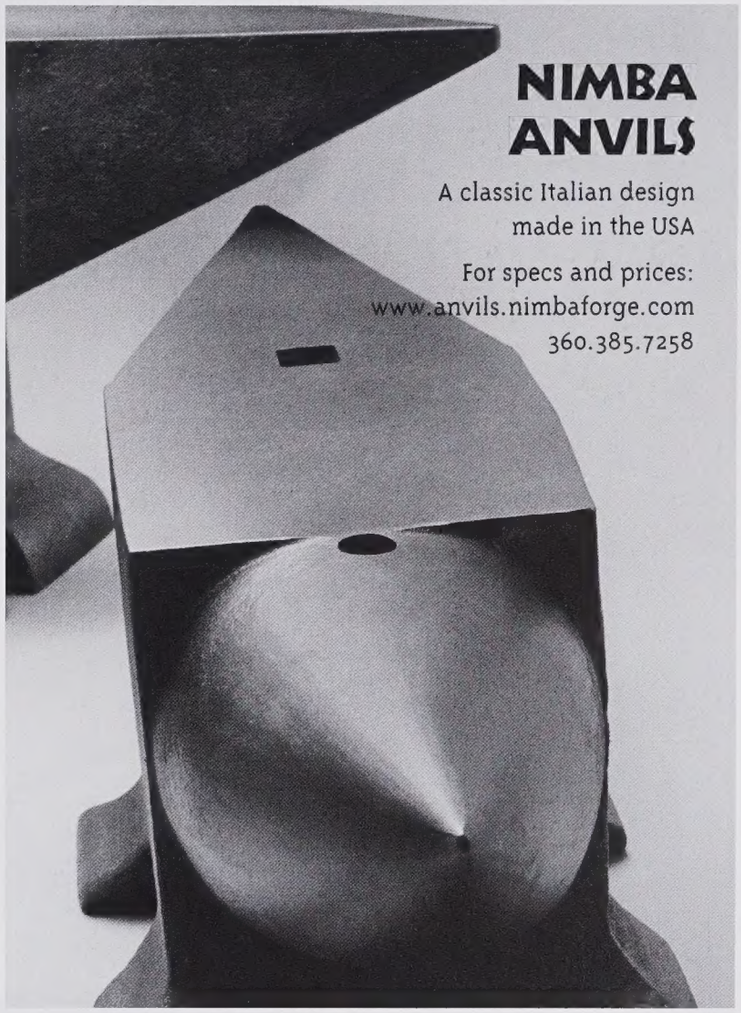


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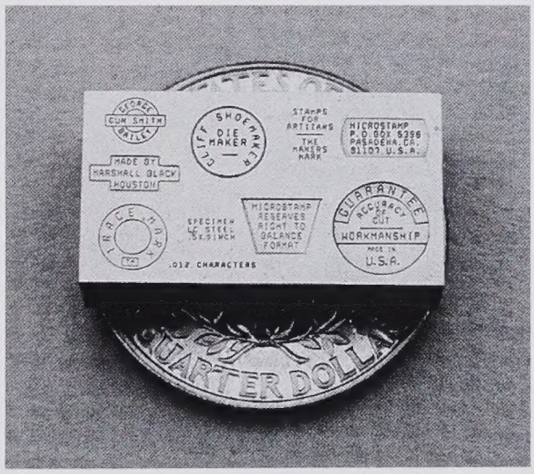


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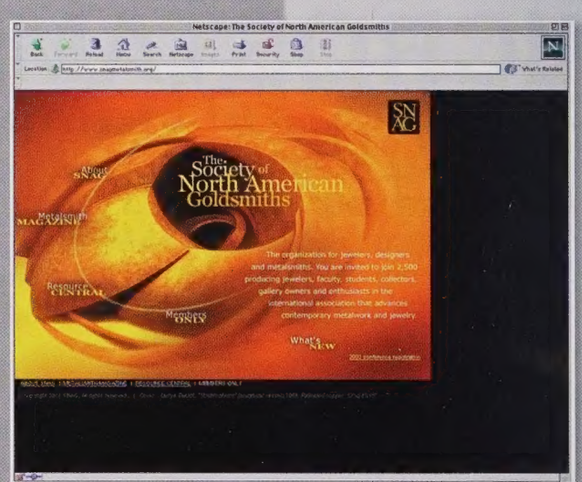


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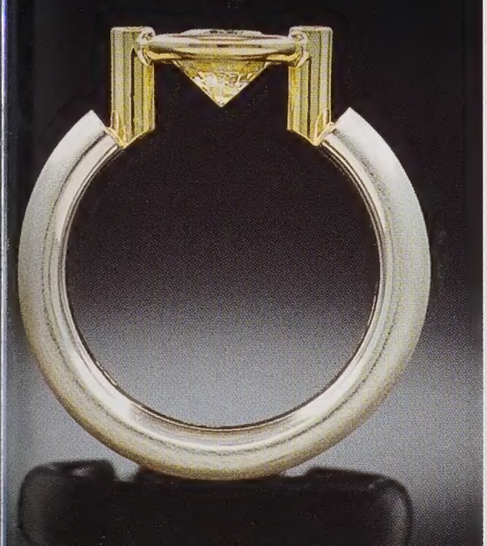

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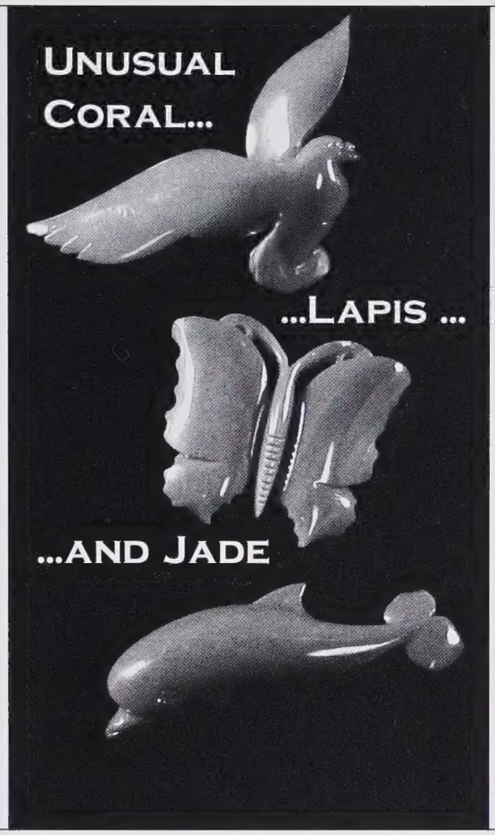

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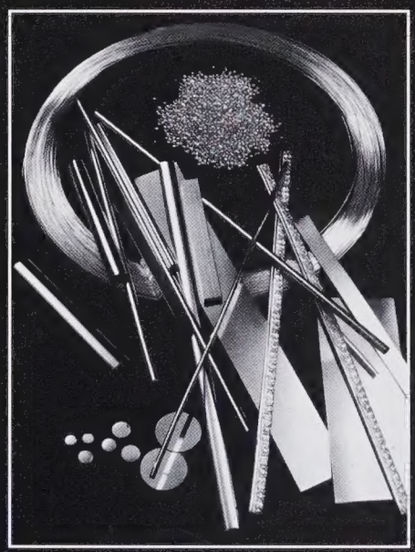

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# Production molds directly from original wax carvings.

## *No Heat - No Pressure - No Shrinkage*

*New* **CASTALDO® LiquaCast®** 0% shrinkage RTV liquid jewelry molding rubber allows you to make strong, long-lasting production molds directly from your wax carvings without risk to the wax model you spent hours carving.

**LiquaCast®** saves time and saves steps. Get into production faster & cheaper --- no need to make a silver casting and then make a rubber production mold.

**LiquaCast®** costs only a fraction of what you are accustomed to paying.

**LiquaCast®** is easier --- easier to mix, easier to de-bubble and easier to pour.

Instruction are packaged in each kit.

**LiquaCast®** is available in the following size kits:
1-lb. / 1 pint ( 0.5 kg. / 0.5 L )
10-lb. / 1 gallon ( 4.5 kg. / 3.8 L )
50-lb. / 5 gallons ( 22.7 kg. / 18.9 L )

For more information contact your CASTALDO® dealer or:

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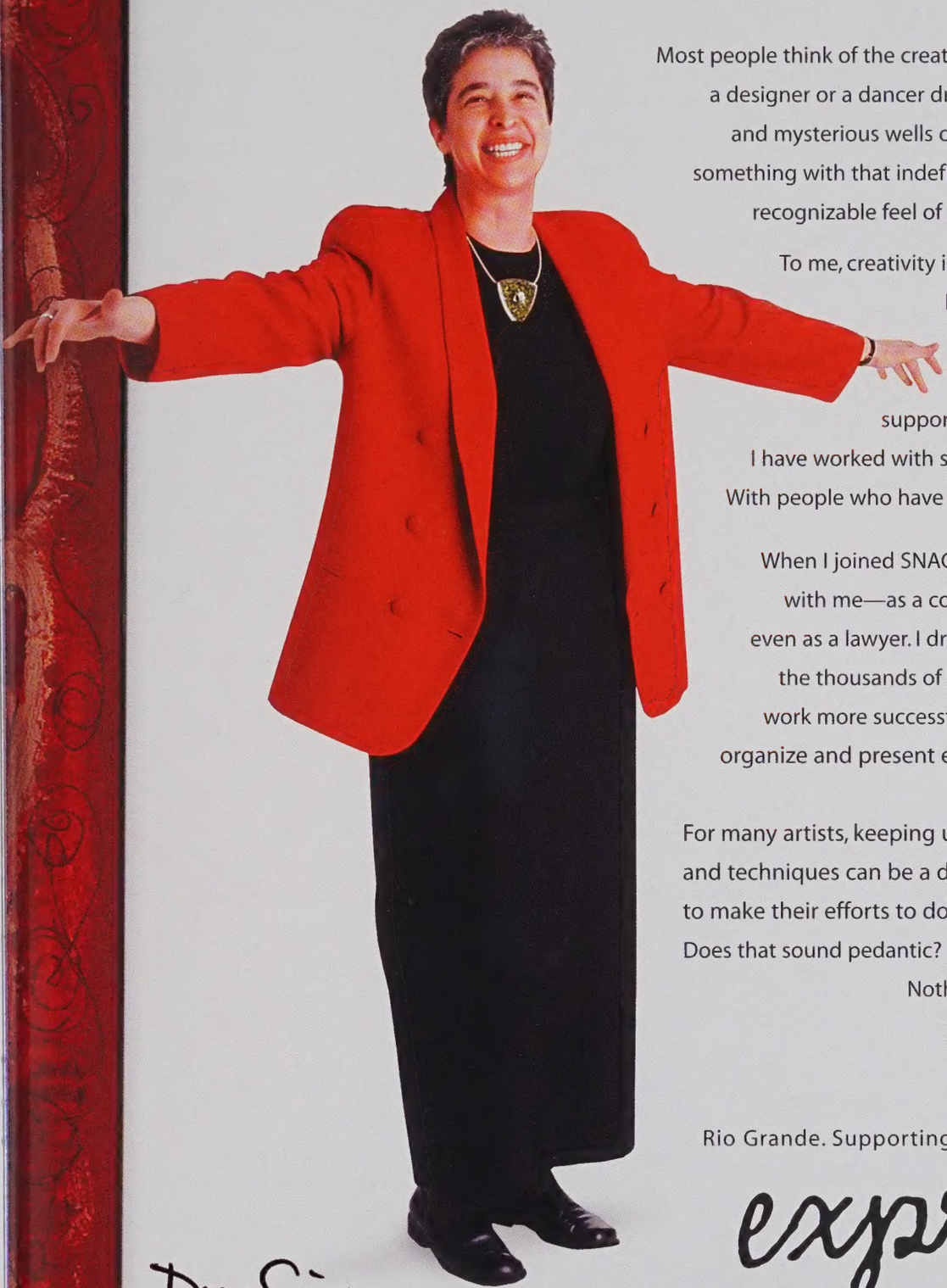

Most people think of the creative drive as a solitary one—
a designer or a dancer drawing from their own deep
and mysterious wells of inspiration . . . producing
something with that indefinable, unrepeatable, utterly
recognizable feel of uniqueness . . . of creation.

To me, creativity is nuts-and-bolts hard work.
It is thought. It's mechanics.
It's years of study and
effort. And it's legions of
support, both visible and invisible.
I have worked with such people most of my life.
With people who have a passion about their work.

When I joined SNAG, I brought my experiences
with me—as a composer, a business advisor,
even as a lawyer. I draw from all of these to help
the thousands of SNAG artists and craftsmen
work more successfully. I work now to collect,
organize and present educational opportunities.

For many artists, keeping up with the latest ideas
and techniques can be a daunting prospect. I try
to make their efforts to do so easier, more effective.
Does that sound pedantic? Maybe even dull?
Nothing
could be further
from the truth.

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**Dana Singer**
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Executive Director,
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# *The John Frei Custom Workbenches*

Designed without compromise, these benches are the finest jewelers workbenches available. Built to be beautiful and sturdy, our solid wood workbenches are made in California by expert cabinet makers for jewelers, jewelry schools and jewelry workshops who demand quality tools. Standard features includes: stainless steel lined catch tray, two inch thick butcher block top, locking door with integral bur tray and two concealed security drawers plus six EZglide tool drawers. Available from stock or made to your specifications, in maple or oak. Shipped fully assembled.

**Double Bank Custom Workbench**
*A larger work area with twice as many storage drawers as our standard John Frei workbench. Measures 62" wide by 26" deep and stands 38" tall. Shown in oak.*

**Bank of Drawers on Casters**
*These portable storage drawers are made by us to compliment the John Frei custom workbenches. Locking casters makes the bank of drawers easy to move around your shop. Shown in oak.*
*Measures: 18"W x 26"D x 38"H*

**John Frei Custom Workbench**
*Overall dimensions: Standard Design*
*49"W x 26"D x 38"H*

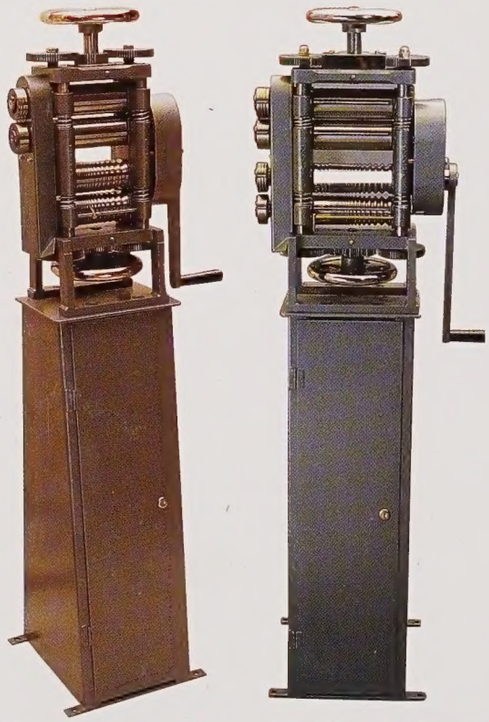
***Available Options***
Simplified drawer lay outs for schools with individually locking drawers. Pull out layout board above locking door, pull out layout board beneath bench top, left hand bench, locking bank of drawers, custom finish/colors/or nude finish, block different locations, walnut or mahogany benches, GRS benchmate mounted in place of bench pin. Also double bank custom workbench. Contact us for your free full color benches selection guide. Or call for specialized design quote for your studio.

***Detail*** *Four inch square hardened steel anvil block with bench pin, pull out tool tray with cut out for engravers block, two sturdy pull out arm rests, stain steel lined catch tray slides in and out.*

***Detail*** *Locking top door with integral bur tray, two concealed security drawers, raised lip around bench top, two inch thick butcher block top.*

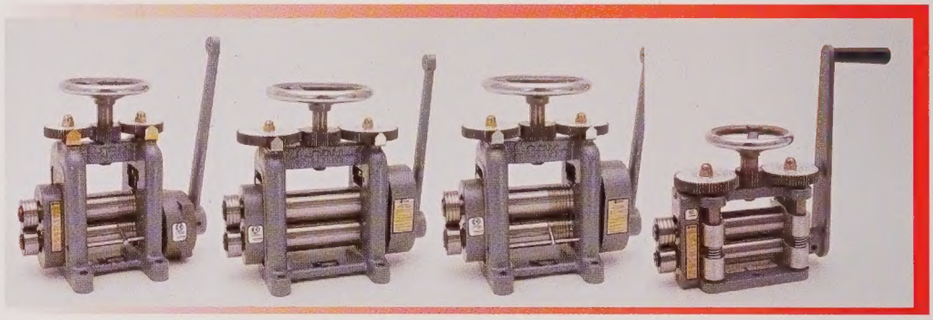
**Two Station Custom Workbench**
*Popular for school and larger workshops. All the features of two separate John Frei workbenches with an added bank of drawers in the center. Shown in oak.*
*Overall dimension: 103"W x 26"D x 38"H.*

# *Rolling Mill Specialist*
# *Walzmaschinen Spezialist*
# *Laminataio Specialista*



**D2EX**
*120mm*
*With stand #128.115*
*Without stand #128.116*

**New 158mm wide Durston D4**
*Made for using 6" wide sheet while doing roller texturing / imprinting*
*The widest hand rolling mill available.*
*With stand #128.101*
*Without stand #128.112*



**New Deluxe 100mm**
*Combo #128.108N*
*Flat #128.109N*

**New Deluxe 150mm**
*Combo #128.118N*
*Flat #128.119N*

**New Deluxe 130mm**
*Combo #128.130*
*Flat #128.132*

**Mini 100mm** (pictured) **or Mini 80**
*Combo 100 #128.100*
*Flat 100 #128.102*

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